

LEARNING LANGUAGES BY WIRELESS.



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The Theatre of the Air.

By CONSTANCE SMEDLEY.

THE theatre of the air is the theatre of democracy. It embodies the ideals of the people, educates them, holds before them the highest concepts of the State, balances the loftiest art with jazz and vaudeville. In every way this new theatre is fulfilling the function of the theatre in the hey-day of Greek drama, when tragedy and comedy were played to the entire populace, from noble to slave, under paternal and benevolent State control. In those days, the emotions and reactions of the people to the story unfolded on the stage were dramatized and expressed by the Chorus as the play took place. The audience felt themselves to be part of it.

The most successful of all broadcasters is admittedly Sir Harry Lauder. What is the secret of his success?

I listened to Sir Harry one wild winter night, and discovered myself to be part of a huge audience in the theatre of the air. Scotland unrolled before me like a panorama; suddenly came close-ups of distant islands in the Hebrides, snow-bound and desolate, with a group of people round the lamp-lit table, chuckling and staring one at the other, as they heard themselves addressed by name; then we flashed to an industrial town with its rows of narrow houses and their strips of garden; then we were in a village, leaving the lights in the cottage windows and coming out into the darkness of the lanes until we reached at last that blessed kitchen with the fire still in and the kettle on the hob, where we could sit and get warm, listening to the

gurgle of the steam until we nodded off in the dim light.

From farthest North to the lowlands of the South, we encountered friends, gave messages, were taken into the heart of Scottish home life; wind and snow and rain beat upon us and surged through the breadth and length of the whole land. We were with

and, curiously enough, Lauder of all living artists has, perhaps, the most perfect and unerring sense of rhythm—the rhythm that formed the basic appeal of Greek drama.

In striking contrast to Lauder's concept of an audience, Sir Henry Walford Davies gathers the people round him and his piano, but he maintains the right attitude to that great theatre of the air; walls melt before his sympathetic vision; he penetrates to the school-room, and to the sick-room, he cheers up a little invalid, encourages some far-distant school in Wales, rouses the patriotism of a county; or at night comes right home to the club, hotel, lounge, or smoking-room where the man-in-the-street is listening, and talks so immediately and directly to his vast audience that each and every listener feels himself to be included.

Incidentally, Walford Davies translates all he has to say (or play) into terms of rhythm; he analyzes it, unpicks the phrases, and emphasizes structural points until his audience is not merely soothed and lulled by the mesmeric influence of rhythm—such as emanates from dance music—but is awakened

and rendered alert to all the finer points that make up the quality of infinite kinds of rhythm.

In striking contrast to these two great stars of the theatre of the air, is the unhappy broadcaster who cannot get away from the concept of the footlights and a platform, from which he or she addresses an audience lined in rows; a conglomerate

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MUSIC STOLE IN...

MUSIC stole in; and all the idle chatter
Of gossip tongues was stilled; and for
an hour

Our hearts were held by the ethereal power
Forgetful of the long day's fret and clatter.

No longer in a narrow track of duty
Each life moved dully in its little round;
Released from servitude by magic sound,
Our hearts were one with the eternal beauty.

WILFRID GIBSON

Lauder as he visualized and made contact with that great audience in the midnight hour; more, we were warmly and vividly amidst the audience of his friends beneath the cloud-swept skies, with no walls to confine us.

Sir Harry Lauder visualized and dramatized the people, and expressed their emotions and reactions to his performance. He swayed his audience as did Æschylus,

Psycho-Analysing the Oscillator.

By H. Toplis.

MUCH has been written about oscillation, and, doubtless, much remains to be written. But with all reverence for the experts, I feel that the true solution of the question lies in the study of the psychological processes involved. We must not ask 'What happens when a re-action is close coupled?' but 'Why is it close coupled?' Or, perhaps, more correctly, 'Why does the oscillator wobble, or rapidly revolve his knobs, and reciprocate his coils in an agitated fashion?'

One does not require a knowledge of psychology to appreciate that the oscillator is not searching for microfarads, or millivolts. He would not recognize them if he got them. No! he is searching for the stations he will never get! A and thought—but true. He is searching for the stations he will never get!—and he knows it.

But you, as a man of the world, or even an expert, say, 'Why worry? The poor fellow can say he gets them, the same as we do.' Now this is where psychology comes in. The poor fellow cannot tell a lie! He is suffering from an inferiority complex and is no longer responsible for his actions. He cannot even tell a lie!

How do we recognize this state of affairs? Are there any symptoms to enable us to make an accurate diagnosis? There are! His home life is a tragedy; his wife and family are either dead, gone to the pictures, or in bed, and our poor victim is seated in his wireless laboratory, workshop, or potting shed, nervously twisting his condenser knobs and reciprocating his coils. His ears are twitching, partly from nervous reflexes and partly from the howls of which he is the unhappy father.

For weeks he has heard nothing but pants, hoots, and yells. And so have his neighbours. Does he know what he is doing?—Does he know that he is tearing the ether like salico? No, he does not! The poor man is partially insane, and in the grip of this horrible inferiority complex, is no longer a free agent, or responsible for his actions.

But what has brought about this serious state of affairs? The answer is obtained by a study of elementary psychology. We will go back to the oscillator's original condition of joy and sanity with a small crystal set. He, his wife and children, all happy in the joy of a new possession, are content to receive the programme from their local station, a pleasant example of domestic bliss and the home-reviving power of wireless. But a serpent enters this Eden! It may be the result of casual conversation in the train, or criticism from an acquaintance of the family, but sooner or later, the question is asked: 'Do you get "KDKA"?' Being a truthful man, the poor fellow says 'No,' and the seed of the inferiority complex is sown, and the trouble has begun.

Let us follow our patient's morbid progress. He buys special synthetic crystals, a new self-expanding variometer, a new aerial, and introduces his wife and family to the game called 'wearing about.' It takes him a few months to find out that 'KDKA' is not obtainable on a crystal set. But during that few months his domestic happiness has been ruined. 'Leave it alone,' his wife coos. 'Leave it alone; it is all right!' But muscular and nervous spasms have set in, and her husband can no longer

leave the crystal alone, but stalks it here and there and twirls his variometer as if it were roulette or a game of chance. At this period his wife and family either die, go to the pictures, or go to bed.

A one-valve set is now purchased, probably a second-hand one, and his circle of acquaintances is increased in radius. People who never knew of his existence now begin to hear from him, and a new howl disturbs the ether. 'KDKA'—'5XX'—'Radiola'—'Radio Iberica'—all these are possible on a one-valve set—he has a friend who can get them all in the short space of one minute; so our patient sits twirling knobs—he has more to twirl now—and gets nothing.

Set after set, the average life of each not more

OUR CHRISTMAS NUMBER.

THIS year THE RADIO TIMES will mark the Christmas season by appearing in an enlarged form with many new and attractive features. A striking cover in colours has been designed for this issue by that brilliant artist Mr. E. McKnight Kauffer; there will be stories by such popular writers as Stephen Leacock, Jerome K. Jerome, Ian Hay, E. F. Benson, and Mrs. Belloc Lowndes; articles by Clemence Dane, Sir Philip Gibbs, Sir Henry Hadow, and Sir Walford Davies; Katharine Tynan and Eleanor Farjeon are contributing some charming verses; and some of the best-known artists of the day will be represented in this special issue, including E. J. Sullivan, Charles Pears, Arthur Watts, Eric Fraser, and Bert Thomas. In addition there will be the Christmas Week programmes of all Stations, with notes and illustrations as usual. The price of this special number will be sixpence, and readers everywhere are advised to order their copies early, as the edition is strictly limited and there is sure to be a heavy demand. It will be available at all bookstalls and from all newsagents on Friday, December 17.

than three days of concentrated howls and shrieks, and then ethereal silence, whilst the next dawn has a painful birth, to give in its turn yells and hoots for the period of its short life, and to die with a last despairing groan of agony which shuts down all broadcasting for miles around. The poor man still hopes, and even when a two-valve set with staggered units is built, he hopes on, for he can still blame his set for the absence of these foreign stations which his friends obtain nightly.

It is not until the two-valve set has given place to a three, and a three to a four, that our patient is fully cognisant of the fact that it is himself, he, as an individual, who is at fault, and that he alone out of the four million listeners, fails to obtain 'KDKA,' '5XX,' and 'Radio Iberica.' What a thought! What an obsession!

There is just one faint chance for him, just a slight hope. If his wife, who is dead, which makes the matter even more difficult, could take him along to the man who says he gets 'KDKA,' etc., etc.,

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The Theatre of the Air.

(Continued from previous page.)

mass, assembled to be charmed and thrilled and impressed by the player's personality.

Oddly enough, the effect is always thin and unimpressive; we are conscious only of the performer on his platform; we become appallingly critical, just as we do in an enormous hall. Every actor and every audience, too, knows that an artist who succeeds very well in a drawing-room amongst his friends may fall flat in a concert room, and that an item which holds the interest in a small theatre, may be absolutely ineffective in the Albert Hall.

The theatre of the air demands something more than technical ability, though unusual technique, such as that of Solomon, sometimes gets through with an electrifying effect; it demands a great deal more than personality; its needs correspond in many ways to those of outdoor performances.

An unselfconscious, whole-hearted devotion to the task in hand, with a wide-hearted, open-hearted love of people, and a keen desire to share with them the poem or the song or the story or the bit of knowledge, and to bring out all its points—these are the qualities that ensure success in broadcasting.

Listen to Plunket-Greene; each song he sings is to him a precious jewel; he fashions its setting so that the people he loves may better appreciate it; then he presents it to his great audience, so that they will share his love and understanding of the treasure which he makes us feel is for each one, personally, to have and to hold.

Plunket-Greene's personality is not to the fore; he is too busy revealing the personality of each song, its atmosphere and ideas and qualities, as fashioned by the composers of the words and music. And in his charmingly sympathetic way, he specially includes all singers, for they may be

apostles of the beauties he reveals and carry them further and further, to audiences not yet assembled, infinite unimagined audiences.

The theatre of the air is as broad as the universe, boundless as the winds, as rhythmic as the tides and passage of the stars; it needs big-hearted players with a love and understanding that embraces all humanity. Not only those assembled, the listening multitude, but all those who have expressed beauty, or have made discoveries, or have done work that is of use to man.

(Continued from foot of previous column.)
etc., and could then and there watch the abortive attempts made by this sane but wicked creature to obtain these stations; he would take home with her a new husband, with much of the inferiority complex gone in the knowledge that all sane wireless enthusiasts are prevaricators.

London and Daventry News and Notes.

AS all listeners are aware, the British Broadcasting Company ceases to exist with the close of the present year, when its functions will be taken over by the British Broadcasting Corporation. No outward sign of the change will be apparent to listeners, but in order to celebrate the successful closing of its momentous and crowded four years' activities, the British Broadcasting Company has arranged some special programmes for the last week of 1938, details of which are given below.

The afternoon programme on Sunday, December 26, will be devoted to a performance of Bach's *Christmas Oratorio*, which will be given under the direction of Mr. Percy Pitt, with Miss Caroline Hatchard, Miss Mary Foster, Mr. Leonard Gowing, and Mr. Harold Williams as soloists. The *Christmas Oratorio* is the biggest of Bach's three works in this form, and, unlike the oratorios of Handel and Mendelssohn, it has no really dramatically-developed plot; the work was not intended, moreover, to be performed all at once; it is in six portions, each of which was meant to be sung on a different day, beginning at Christmas Day and ending on the Epiphany. Each of the six portions is thus self-contained and complete; it is the music which gives it an impression of consistency. As in the 'Passion' music, the tenor soloist relates the incidents in recitative, and the reflections and thoughts which the story suggests are embodied in arias, chorales, and passages of chorus. The first portion tells of the coming of Joseph and Mary to Bethlehem; the second turns on the announcement of the Birth to the shepherds, and the praises of the Heavenly Hosts. In the third, the shepherds find Mary and Joseph and the Babe in the manger, and the fourth part tells of the naming of the Child as the Angel had foretold. The fifth is the Wise Men of the East, coming to Jerusalem, and the alarm of King Herod and the High Priests. The sixth and last part tells of the Wise Men being guided by the Star and bringing their offerings to the side of the manger. Bach, to whom the deeply sacred nature of these incidents was very real, and very sincerely felt, has invested the situations with a wealth of musical interest such as no other of the great personalities of art could have achieved. Although, in a sense, typical of the Testonic religious sentiment of his own age, it is so fine an embodiment of all that was best in that phase, that it may well stand as one of the greatest pieces of Christmas music for all time.

While most people are apt to form the opinion from the parts he plays in the theatre that Mr. Seymour Hicks is essentially a 'funny man,' he is one of our best actors, as his reading of portions of Dickens's 'Christmas Carol' at 5.30 this Sunday afternoon will show. The evening transmission will begin at 8.0 with a relay of the evening service from Norwich Cathedral. This will be followed after the news by another of those ever-popular concerts by Sandler and his Orchestra from the Grand Hotel, Eastbourne. Miss Edith Furness (contralto) will be the solo vocalist.

Monday, December 27, which, of course, will be observed as Boxing Day, calls for a programme fitting the occasion, which means that there must be a pantomime. *Cinderella* is the piece chosen, and this will be given between 7.30 and 9.0. Incidentally, it will be the first pantomime broadcast from the London Station. The music is by Mr. Ernest Langstaffe, whose composition was used in the record run of this pantomime at the London Opera House. The artists are all established radio favourites, and include Mr. Tommy Handley, Miss Alma Vano, and Mr. Donald Mather. Then at 10.15 there is to be an hour's chamber music, given by the British Chamber Music Players and Mr. Tom Goodoy.

An hour of first-class variety items is to begin the programme on Tuesday evening, December 28, after which an Arabian Nights transmission, arranged by Mr. Cecil Lewis, will be heard. A short revue by John Hastings Turner will lead off the programme on Wednesday, December 29. It fancifully suggests what a programme from Mars would be like if we were able to relay one! The music is by Mr. Norman O'Neill, who will himself conduct.

Following this will be a broadcast of three songs which will be new to almost all listeners. The Imperial Three Arts Club has arranged a competition for song writers, prizes being offered for unpublished songs which have a wide popular appeal. The selection of the prize-winning song will depend first on the approval of the musical



The Rt. Hon. T. P. O'CONNOR, M.P.

Another in the long line of famous public men who have addressed the radio audience through the London microphone is the venerable 'Father' of the House of Commons, who is to appeal for the Queen's Hospital for Children to London listeners on Sunday evening, December 25, at 8.55.

committee of the Club, and then on the verdict of the public, represented by the audience at a concert on December 28. The three successful songs will be broadcast between 8.50 and 9.0 o'clock. For the next hour listeners will hear a popular concert conducted by Sir Landon Ronald, which will also continue from 10.15 to 11 p.m., after the reading of the second news bulletin. The second portion of this programme will consist entirely of one of the most popular of modern piano concertos, that by Rachmaninov in C Minor. It will be played by Laffitte. This is a very grateful work with broad, sweeping tones and rich orchestral colouring. It has been broadcast on many occasions, but is always welcome.

A feature of Thursday's transmission will be a Wessex programme, relayed from Bournemouth. This has been arranged in conjunction with Mr. Thomas Hardy, O.M., and will be introduced by Mrs. Hardy. The principal item will be a one-act play entitled *The Three Weyfarers*, dramatised by Mr. Hardy from his story, 'The Three Strangers,' which is to be presented by the Hardy Players. There will also be country songs and country dances and carols, all taken from the Old Choir Books of the Melstock Choir, which are in possession of Mr. Hardy.

A few weeks ago a programme of the lighter type called 'Cubaret Calling' was broadcast. So much was it appreciated that it has been decided to give a similar programme, and this will be heard after the Wessex programme. Some of the artists who took part in 'Cubaret Calling' have been engaged.

New Year's Eve will, of course, be an important occasion. Opportunity will be taken to repeat some of the outstanding broadcast successes of the year, which will be done under the title of 'Reminiscences of 1938.' Among the items that listeners will look forward to will be music from the opera, *The Sacred City of Elisek*. Two hours will be devoted to this programme, before some of the staff get busy with their ideas of how 'goodbye' should be bid to the Old Year, and a welcome accorded to the New. This programme is being compiled by Captain H. P. Eekensley, the Chief Engineer, who will go back in imagination to the earliest days of broadcasting in this country. He will endeavour to show by imitation something of what the first attempts were like to broadcast single items from the old Marconi Station at Chelmsford in 1919, from when there was a break in radio activities until more serious experiments were carried out in 1921 by Captain Eekensley at Writtle, in Essex. An effort is to be made to repeat as far as possible one of the first programmes done from the London Station, they housed at Marconi House, following which Captain Eekensley will show the development of broadcasting and give some reproductions of great occasions in the short but important history of radio.

While the Old Year has still fifteen minutes to run, yet another change in the programme will be made. This will take the form of a service, during which hymns will be sung and an address given by the Rev. Dr. Archibald Fleming, of St. Columba's Church, Port Street, London. The approach of midnight will be indicated by the tolling of a muffled bell, and the Old Year will pass out to the striking of Big Ben. New Year's greetings to all listeners will follow, after which dance music, relayed from the Royal Albert Hall Ball, will continue until 2 a.m.

The afternoon programme on Saturday, Jan. 1, will take the form of a concert by the Kurier Hall Band, following which will be an hour's dance music between 8 and 9 p.m. Although final details have not yet been arranged, it is hoped to broadcast a musical comedy as the main part of the evening programme, and at 9.15 there is to be a relay of folk dancing and singing from the Royal Albert Hall, where the English Folk Dance Society is holding a festival performance.

The 9.45 p.m. recital throughout the week will consist of Chopin's four Ballades, played by the brilliant pianist, Solomon, who has performed for listeners many times from the London Studio. Chopin's Ballades are the most famous examples of the 'Ballad' as applied to instrumental music. The works themselves stand out for their originality, their poetry, their rich harmonies, and their exploitation of almost all the possibilities of the keyboard. They are included in the repertoires of great pianists all over the world. There is not an amateur who has not at some time tried to play them. Solomon was born in 1893 in London. As a boy of eight he created a sensation by playing the *Chopin Concerto* (notoriously difficult for the most mature pianists) with the Queen's Hall Orchestra under Mader-Reuter. In 1910 a committee, headed by Percy Colson, provided funds to complete his education, and he then studied with Ramezsky, Cortat, Lazare-Levy, and Dupré, remaining in London at the Wigmore Hall in 1921.

News From the Provinces.

BIRMINGHAM.

A SERVICE of particular interest will be broadcast on Sunday, December 12, at eight o'clock, when listeners will have an opportunity of joining in the morning service of the Parish Church, Yardley. The earliest records show that the building dates from the thirteenth century and was added to and extended during the fourteenth and fifteenth centuries, taking the place of a yet older centre of worship situated in a clearing in what was then called the Forest of Arden. It is one of the ancient parish churches of which English people are justly proud, full, as it is, of historic interest for all those who appreciate and love to visit those ancient and venerable monuments of an historic past. In November, 1925, the ravages of the death watch beetle in the roof timbers necessitated a temporary closing, since when the church has been entirely re-roofed. The address at the broadcast service will be given by the Vicar, the Rev. Canon E. L. Cochrane.

Daventry is broadcasting Birmingham's Welsh programme on Monday, December 13. Among the orchestral items are works by Walford Davies and Edward Elgar, the soloists being Mr. Owen Brynawyn (baritone) and Miss Mafawy Brynawyn in recitals.

Wednesday, December 15, will witness the first performance of several works by G. O'Connor Morris and Alexis Gunning, who will in each case conduct their own works.

Among the programmes of a lighter nature are a musical comedy evening on Friday, December 17, a visit from Miss Grace Ivell and Miss Vivian Worth two days later, and on Saturday a performance of the pantomime *Under the Tree*.

The first of two travel talks by Captain W. H. G. Browne, late of the Indian Army, will be given on Tuesday, December 14. The next talk, under the title of 'Off to India,' will be given a fortnight later.

PLYMOUTH.

SOME excellent community singing will be provided by the Dorton Vocal Quartet in a Christmas programme to be relayed from the Plymouth Guildhall on Friday, December 17. There will also be items by the Samuel Coleridge-Taylor Choral Society, conducted by Mr. Douglas Dorton, who, with Mr. George East (solo violin) will, in the course of the programme, give the first performance in Plymouth of Coleridge-Taylor's *Sonata for Violin and Piano in D Minor, Op. 28*.

Several local artists who will be heard from Plymouth: Miss Mona Borden (contralto), Monday, December 13; Mr. Tom Maynard (tenor), a native of Cornwall and a member of the Carl Rosa Opera Company, Thursday, December 16; Mr. Harry Kingston (entertainer), Saturday, December 18, all of whom will appear at six o'clock.

HULL.

THE local concert on Wednesday, December 15, will include a number of solos and duets by Mr. Herbert Thorpe and Mr. Harry Brindley, two groups of songs by the last-mentioned artist being taken from operas.

The first of a new series of Nature talks will be given by the Rev. J. C. G. Cunningham on Thursday, December 16. Another interesting talk on Friday, December 17, will be given by Mr. C. B. Newton, Water Engineer to the Hull Corporation.

MANCHESTER.

THE committee of the Wireless for the Blind Fund will meet in the near future at the Town Hall to discuss further questions relating to the administration of the fund, which now totals nearly £700. Large numbers of blind people have applied for sets, and it is hoped that the scheme will be in active operation within the next few weeks. A good deal of work, however, remains to be done, and contributions to the fund are still urgently required. It is noteworthy that nearly £30 was raised by the performances of the Station Repertory Company at the recent Manchester Wireless Exhibition.

There is evidence of increasing interest in Manchester's series of longer Lancashire plays. This was shown in the big demand for the illustrated booklet on *The Partners*, published by the station, which very soon exhausted the complete edition of 10,000 copies. These orders were not confined to Lancashire, but came from all parts of England and Scotland, as well as from the Continent. The next play in the Lancashire series will take place in the last week of December or early in January.

Music lovers will make a note of the fact that an attractive symphony concert will be broadcast on Sunday afternoon, December 12. On this occasion, the augmented Station Orchestra, which is mainly composed of members of the Hallé Orchestra, will be supported by Mr. Walter Glynn (tenor) and Mr. Gordon Bryan, whose name is familiar to listeners for his pianoforte interpretations. The programme will conclude with the *Symphony No. 4*, by Tchaikovsky, generally known as *The Pathétique*.

An evening variety programme has been arranged for Saturday night, December 18, when, in addition to the Prince Five Dance Band, listeners will hear Mr. Charles Wroford (West Country dialect entertainer), Miss Belle Redford (soprano), Mr. David Milner (banjoist), and Marley and Barker (syncretized entertainers at the piano).

SWANSEA.

THE second birthday of the Swansea Station will be marked by a special programme on Wednesday, December 15. The artists taking part are Miss Florence Odham and Mr. Tommy Handley, both well known to listeners; Miss Margaret Wilkinson (soprano), who has broadcast on previous occasions from the Cardiff and Swansea studios, and Mr. Idria Daniels, a local baritone, who scored a distinct success in the National Establied at Swansea last August.

LIVERPOOL.

XMAS CRACKERS—a seasonable revue—will be broadcast at 10.15 p.m. on Wednesday, December 22. Most of the sketches are by Ronald Jeans, and the cast will include Miss Doris Gambell, Miss Jean McInerney, Pursall and Stanbury, and the Radio Players.

Each of us has his own Christmas, and the festival inspires many different kinds of rejoicing. Our programme on Wednesday, December 22, will illustrate the two main aspects of Christmas, when it will present in terms of music the devotional and the festive spirit that Christmas inspires. The Spiritual Christmas will be illustrated by some old carols, and will include the charming *Ave Maria*, by Agostini, the fifteenth century composer, while the Festive Christmas will follow as a merry contrast. To interpret these two aspects of Christmas there will be the Station Orchestra and two favourite vocalists—Miss Doris Gambell (soprano) and Mr. Walton Pritchard (baritone).

BOURNEMOUTH.

THE proposal to establish a University for Wessex has aroused great enthusiasm throughout Hampshire, Dorset, and Wiltshire. It has been decided that the new University is to have its headquarters in Southampton, being centred round the present University College, and that, in all probability, certain faculties and schools will be located in Bournemouth and other important towns in the area. The scheme is to be discussed by Sir Mark Hunter, who is the organizer of the Wessex University Appeal, in a talk he is to broadcast on Friday, December 17. Sir Mark Hunter, who has had a distinguished career as an educationalist in the East, has a special gift for bringing new universities into being, for when he was Director of Public Instruction in Burma, he was responsible for the creation of a university in that country.

Arrangements are being made to broadcast, shortly after Christmas, 'A Wessex Programme,' which is being prepared in collaboration with Mr. Thomas Hardy. In view of the interest attaching to such a programme, it will be transmitted also through the London and Daventry stations.

An attractive Saturday evening variety programme is promised for December 18, when items will be provided by Boet Hayden, Maria Bence and Partner, Alec Chentrons, the Anglo-French entertainer, and Tom Carr, originator of 'Cohen on the Telephone.'

Many listeners will regret that with her account of 'The Passing of the Great League,' which is to be broadcast on Tuesday, December 14, Mrs. E. Lee Nash brings to a conclusion her series on the Harpur Town. Mrs. Nash has contrived to compress into these talks a really astounding volume of information, all of the most fascinating kind.

CARDIFF.

PLAYS are particularly popular with Welsh listeners, as is shown by the heavy post-bag after every transmission of that kind. On Sunday, December 13, *The Bishop's Candlesticks* will be given. This is an adaptation by Norman McKinnel of a section of *Les Misérables*. It contains remarkable characterizations and tense dramatic moments, and is at the same time a powerful, moving sermon. Later, a radio version of Harold Terry's *General Post*, a war-time play which was successfully produced at the Haymarket Theatre in 1917, will be presented.

An interesting and varied programme entitled 'Lights of London,' will be broadcast on Thursday, December 30. It is built round Kotelbey's Cockney Suite, Herbert Oliver's charming Songs of Old London, and Albert Chevalier's rollicking ditties. There will also be a short comedy sketch.

Elgar's *Light of Life* will be broadcast on Sunday afternoon, December 19. This work, first performed at the Worcester Festival of 1899, deals with the Gospel story of the 'man who was blind from his birth.' The artists will be Miss Dorothy Silk, Miss Edith Formidge, Mr. Tom Pickersall, and Mr. Stuart Robertson. Miss Silk will also sing Christmas songs by Bach.

On the same evening, listeners will hear the *Dorset Express* Community Singing Concert from the Empire Theatre. Several famous artists will sing, and one of the features will be the singing of the hymns for which Welsh singers are renowned.



SOME OF THE TEACHERS WHO THROUGH RADIO ARE SPREADING A KNOWLEDGE OF FOREIGN LANGUAGES AND LITERATURE. Mr. W. F. Bletcher (Spanish), Manchester; Mme. de Walnoot (French), London; M. E. M. Stéphan (French), London; Mlle. Ida Parat (French), Edinburgh; and M. René Thibault (French), Birmingham.

Learning Languages By Wireless.

NOW and again we come across a man who claims to have the mastery of ten or fifteen languages, and we look upon him with awe and assume that he is either a genius or else in some miraculous way a born linguist.

Being something of a linguist myself, I know that there is nothing exceptionally clever in being able to speak several languages; any average man or woman can acquire this ability if only he or she knows how to set about it.

Everyone, of course, knows his mother tongue. From early childhood one hears sounds that by repetition become familiar and are associated with various objects and actions. Grammar comes later when one has already gained a working knowledge of the language, and when one can draw on practical experience in order to appreciate the numerous rules and exceptions. The next stage is extensive reading and writing, which put a finishing touch on our ability to express our ideas clearly and correctly.

The Best Way to Learn.

That is the normal way of studying a language, but it is seldom the method adopted in our schools. The ordinary school methods are too leisurely, too tedious to be of much use to anyone who is looking for quick results. An adult has no time to waste in useless exercises, designed mainly for children.

The best way of studying a language is to go to the country where it is spoken and study it on the spot. It takes about three months' residence amongst the natives to get used to the sounds of foreign speech; after that one's ear begins to distinguish separate words. During that period the student has already acquired, thanks to sheer necessity, an extensive vocabulary.

After six months the student opens his mouth

and begins to talk in a broken language. Extensive reading soon corrects that. As one reads, whole sentences become crystallized in one's mind and trip merrily off the tongue. It is now safe to start studying the grammar of the language. Grammar by itself has no meaning unless one knows something of the language. Studying grammar in the abstract is, in my view, sheer waste of time.

A year's residence in a foreign country, combined with reading and study, is usually long enough to obtain a fluency in the language. But here is a word of warning: do not omit to study the idioms of the language. A native can always recognize a foreigner, even if his pronunciation is faultless, because a foreigner, as a rule, is so very grammatical.

Thus it may be seen that the mastery of a foreign language is a fairly simple matter; first get used to the sounds, then read as much as you can. After three months you will begin to understand the language. After six months study the grammar. Read and write every day and do not be ashamed of talking.

But, alas! all of us cannot adopt the ideal method of studying languages. There is the question of time and there is the question of funds.

With the advent of broadcasting and the coming into existence of numerous foreign stations, the study of foreign languages has been greatly simplified, and the necessity of a sojourn in a foreign country has very largely disappeared. All that is wanted nowadays is a good receiving set, a couple of text-books, a dictionary, and plenty of books to read.

But in the meantime let us see how one can study languages by wireless. Let us take French as an example.

As I have said already, the first step is to get

used to foreign sounds. This can be done by listening to French broadcasting stations whenever there is a Talk going on, as there is nearly every night. Recently it was announced that several French Universities are planning to broadcast a series of lectures. This will, of course, help the student a great deal. Then that admirable contemporary of *The Radio Times*, *World Radio* (the other paper published by the B.B.C.) will prove a valuable aid—first by means of its comprehensive programmes of foreign stations; secondly by publishing some of the French, German, and Spanish talks that are broadcast from British stations; thirdly by giving advice in its correspondence columns; and fourthly by placing native lecturers at the disposal of students' circles.

The Three Key Languages.

Student listeners in any locality might profitably come together and form language circles where they could practise their conversation and where B.B.C. lecturers could assist them from time to time.

All this must, of course, be supplemented by reading and studies at home. French is a particularly good language to study. It serves as a key-language to Spanish, Portuguese, and Italian. These four languages are very similar, as they have common Latin roots. If you knew something of Latin, all the better.

Similarly, German will give you a key to Dutch, Flemish, Danish, Norwegian, and Swedish. Russian will give you the key to Slavonic languages such as Polish, Serbian, Bulgarian, and Czech.

Here, then, is the secret of how to know fifteen languages; study the three key languages and the rest is easy. And remember broadcasting can help you far along the road.

R. J.



TEACHERS OF FRENCH AND SPANISH TO HOSTS OF EAGER STUDENTS.

M. Albert le Grip (French), Glasgow; M. M. Schalit (French), Dundee; Mlle. Heritier (French), Belfast; Mme. Zulma Lynd (French), Plymouth; M. A. Belsis (French), Plymouth; and Senor Duarte (Spanish), Liverpool.

The Children's Corner

The Middle Way.

THERE is an old Latin tag which tells us that the middle way is the safest. This is particularly true of the Children's Hour; it would, indeed, be hard to find anything to which the proverb could more justly be applied. Here are extracts from two letters which illustrate the truth of that statement—

Uncle X, quite frequently gives away the Wicked Uncle's adventures after they have been enacted, and breaks other bubbles of the imagination in similar ways, which I have found upset younger listeners quite a lot. Uncle X, should remember that girls and boys of early ages imagine, in all sincerity, that the agonising exploits of the Wicked Uncle are quite real and unpremeditated.

Uncle X does remember. If he were in danger of forgetting, this sort of letter would remind him—

I should like to hear again the adventure of the Wicked Uncle's 'Picnic,' which was almost real. My daughter had brought a little girl in to listen, and during 'the picnic' she began to look very troubled. When the wasps began to sting, she suddenly burst out: 'It isn't fair at all! It's always the Wicked Uncle who gets hurt! If I saw anyone being stung I shouldn't stand and laugh!' I said, 'It's only a pretend game,' but she said it wasn't. 'He could never cry like that if it was! I've been stung, so I know!' I was so glad to hear you say at the close that there wasn't a single real weep in it, and that it was all 'pretend.' She went home quite happy.

Most people must know (and probably love) the story of Jim, 'who ran away from his nurse and was eaten by a lion.' It comes, of course, in Mr. Hilaire Belloc's 'Cautionary Tales for Children,' and it seems hard to believe that anybody would take those delightfully humorous poems seriously. But they do! The last time 'Jim' was broadcast in the London Children's Hour there came next morning a letter from an agitated father saying that it had thoroughly scared his small son, and given him a sleepless night.

We do happen to know some children take things very seriously indeed, and it is for that reason that when there are goings on or pretended disasters, or any suggestions whatever that might cause fear or distress in an imaginative child, we broadcast the item first (which does not spoil the supposed reality of it) and then correct any false ideas about it all having actually happened (which allows the listeners to 'go home,' or go to bed, 'quite happy').

That's one example of the middle way, and of the dangers which lie on either side of it. Here is another case, though there is not room to quote the actual wording of letters.

A teacher writes in great distress, pointing out that it is exceedingly wrong of us to include in Children's Hour programmes syncopated dance music of the sort that is so popular just now. She says that by doing so we are undoing the work of hundreds of teachers all over the country who are trying to improve the musical taste of their pupils.

That is about the last thing that those who plan and supervise Children's Hours want to do. The great test they use in deciding whether to include certain things in the programmes is: 'Can this hurt the children who will hear it? If so, out it goes!'

A little dance music of the syncopated sort has been in the past included because letters from children frequently asked for it, and practically all the other music was of an entirely different kind. In a case like this, it is very hard indeed to know what to do.

Exactly the same kind of thing is true of the 'informality' that at present forms the background of Children's Hour programmes. There are lots of people who love it and would like much more of it. There are also some who dislike it

intensely. And every listener, whichever side he is on in any of these matters, is as much entitled to hold his opinion, and to express it, as any other listener.

You cannot deal with Children's Hour correspondence, or handle the problems the Children's Hour programmes present, for very long, without discovering that 'what is one man's meat is another man's poison.' If both men have to be fed at the same time, and the same dish has to satisfy them both, and a meal has to be provided every day, and you have to plan it and cook it and serve it, you soon find out that the job is not one that can be described as 'soft.' All you can do is to find the middle way and hope that safety lies along it.

Because there are such great difficulties in connection with the Children's Hour, and so many different sorts of people to please, a Children's Hour Programme Board is being formed to help to decide how the present programmes can be improved, both in regard to the items themselves and the way they are broadcast. The various people who make up the Board represent a good deal of experience and knowledge, and they will consider the whole question very carefully. What we are all after, of course—in this matter as in others—is better service and the greater pleasure of our listeners.

Father Christmas at Manchester.

On Christmas Day, Manchester Children's Hour will be broadcast from a ward at the Manchester Children's Hospital, Pendlebury. 'Father Christmas' will take charge of the proceedings and though, of course, the Aunts and Uncles will be heard by their wide circle of small friends, at the same time the children of the hospital will be the guests of honour. Let us hope that, by some magic, Bob Cratchett and Tiny Tim will come clattering down the ward, intercalating all hearts with the spirit of goodwill. Adults must listen and catch that ecstatic spirit of Christmas possessed by the care-free, happy children.

What Do They Mean?

R.A.T.T.A.U.O.T.B.S.O.A.T.C.W.T.C.H. How would you like to have all that long string of letters after your name? Mr. Thimblethorpe, of Bournemouth, says that there are 2,200 children who have them. What do you think they mean? They are nothing to do with cross-word puzzles or a competition. No one seems to know anything about it except Mr. Thimblethorpe, and Auntie Jill says it must be 'one of his little jokes.' All we can get out of Mr. Thimblethorpe is that it has something to do with the Fairy League, and that he will give the answer before January 1.

Liverpool's Fairy Play.

On Christmas Eve, at 6.15, a radio fairy play, *Good King Wenceslas*, will be broadcast from Liverpool to London, Daventry, and other stations. This charming little work is from the joint pens of Muriel Lavy ('Auntie Muriel') and Edward P. Genn, the well-known writer of children's plays. It is founded, of course, on the old-time Christmas carol. The hero of the fantasy is a young man called 'Billie Roy' who, by sitting on the lid of a 'Jack-in-the-Box' and releasing the spring, is shut up to the clouds, where he alights at the door of the Castle of King Wenceslas. When the fun is at its height, our little mortal suddenly comes back to earth. The play will be presented with incidental music by the Liverpool Children's Orchestra, conducted by Mr. H. J. Dunkerley. This clever combination of young musicians will be remembered for their share in the recent Liverpool broadcast of *The Grimsby*.

Some New Stories

For London and Daventry Children.

TWO series of stories are coming to an end in the near future—the 'Stories of King Arthur and the Round Table' and 'The Revenge of Barnaby Tew' (which, as will be seen, was, after all, a vengeance of the best and noblest sort). At the moment, it is not quite certain what stories will follow them. The 'Arthur' series was the result of taking the opinion of a large number of listeners (by post-card voting), and it is quite likely that we shall go on to the book which won the next highest number of votes on the list. The new series will be read by Mr. R. F. Palmer, as the 'Ivanhoe,' 'Robin Hood,' and 'Arthur' stories have been. Mr. R. Le Breton Martin, who 'created' 'Barnaby Tew,' is busy planning another set of six stories to take the place of those which are just finishing.

On Monday, December 8, in addition to songs by Mr. R. F. Palmer and piano solos by Miss Cecil Dixon, there will be a story called 'Swopp' by Mrs. Mabel Marlowe, and the tale of 'How Sir Tristram Became a Knight of the Round Table.'

New Artists.

On Tuesday, December 7, the Wireless Chorus will sing songs (under the direction of Mr. Stanford Robinson). There will also be some amusing verse (written by Miss Eleanor Farjeon) on the subject of 'Professions.' Mr. E. Le Breton Martin will also tell the story of 'The Pirates' Hoard.'

The programme for Wednesday, December 8, brings several fresh artists to the Studio.

One of these is Mr. Hugh Gee, who will tell one of his own tales—and an amusing one, too—called 'The Sad Story of Grandfather Clock.' There will also be a Nature Story—'The Heron and the Eel,' from 'Strange Adventures in Dicky-bird Land,' by Richard Kearton, whose studies and writings in connection with bird-life are very well known indeed. The music on this day will be provided by the Arran Trio.

On Thursday, December 9, we are to hear three popular artists. The first is Miss Beatrice Snell, who will play piano solos. The second is Mr. J. C. Stobart, who will tell another of his own 'Jonathan' stories. Last, but not least, there will be Mr. Leslie Mainland, who will talk about 'Zoo Insects.'

A Programme by Children.

On Friday, December 10, the programme will once more be given by children. Six capable young artists have been selected, and they will broadcast piano solos, violoncello solos, songs and recitations. Their names are Sydney Lockerman, Phyllis Lavers, Celia Beach, Heather Stradwick, Iris Balfour and Doris Hancock.

On Saturday, December 11, there will be selections by the Daventry Quartet, and a Competition. It seems to be time for another of our 'missing word' competitions in verse, so that we shall have one of that sort, by way of a change.

The last competition brought nearly 400 answers by the first post on the following day, and, of course, there were many more that trickled in later. Do you think you could beat that number this time?

And what about a final sprint in our Radio Circle Race for a 10,000 membership by Christmas?

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Are You a Number 1 Listener?

By Sebastian H. Brown

THE many letters that have come to me as a result of my recent broadcast Talk on 'Symphony or Fox-trot' seem to be of three sorts. First, a few delightful ones from people who really did see what I was driving at; next, a number of equally interesting ones from people who had been set thinking along somewhat new lines, and, last, but certainly not least, a quantity of which the writer of only one is candid enough to begin: 'Sir, I would like to air my views on the vexed question,' etc. If only some of this last class would make sure of their facts, or would even listen attentively to the broadcast before writing, it would give the B.B.C. a much better chance of finding out the real views of their listeners. Anyway, thank you all very much for writing.

The point that I was trying to emphasize in my Talk was that besides the accepted 'absolute' standard of good and bad in music, which is a matter for experts alone, a standard which certainly places the symphony higher than the fox-trot, there is another aspect which is concerned with the actual good and harm that music does to each individual listener.

I described three distinct functions of listening which are present in all of us to some extent. They are, roughly speaking, (1) the appreciation of the design that exists in all music and in the emotional and physical reactions to it; (2) the emotional reactions induced directly by the music; and (3) the physical reactions induced directly by the music.

These three were typified by three imaginary listeners, referred to respectively as No. 1 Listener, No. 2 Listener and No. 3 Listener, and my object was to show the relative merits of these three ways of listening—how a No. 1 derives benefit from appreciating or criticizing any sort of music, while a No. 2 or a No. 3 gets no lasting good from music, and may even be harmed by listening to that which he finds distasteful.

From what I can see, it seems as though most people look upon music merely as a stimulus for emotional feelings of a not very edifying nature, as one writer says: '... most people prefer ... just the beautiful, haunting airs. For this music soothes ... etc. To me, this seems like an insult to a noble art. If only people would listen in the No. 1 way, thinking of music as a design, they would be able to appreciate a much wider range of music, even beyond what one writer calls 'Those awful evenings from Chelsea.' We should then automatically get rid of all the rubbish that there is going about, and start getting symphonies and fox-trots and everything else into their true relationships.

As another writer, clearly a No. 1 Listener, says: 'I have often thought that the music of modern dances, at its best, is a revolt from slush of the sentimentalising type, and a reversion to the clarity, the clean-cut outlines, of the days of Haydn and Mozart.' But we shall not, I believe, get this change with the present generation. It is as hard for a No. 2 Listener to turn into a No. 1 as it is for an opium taker to give up drugs.

NOTICE TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to 'The Radio Times' (including postage): Twelve Months (Foreign), 2s. 3d.; Twelve Months (British), 1s. 6d.

Listeners' Letters.

A Letter of Thanks.

WE all want to thank the many, many listeners to the recent broadcast appeal that was made on behalf of the Winter Distress League for their wonderful generosity and kindness to us. They have sent us several thousand garments and over £800 in money. This is a most encouraging result, and one for which we are all deeply grateful. We want to thank 'The Radio Times', too, for the prominence it gave in its columns to the announcement of the appeal. This was most helpful.

What has touched us all very much is the number of small amounts sent by people to whom the gift must obviously have meant great self-sacrifice. Everyone who contributed will like to hear that we have at once put some men into work, so that their help has brought relief to homes where it was terribly needed.—FRANK M. WOOD, Chairman of Executive Committee, Winter Distress League, 23, Bedford Row, London, W.C.

A Good Use for Spare Headphones.

MAY I beg the hospitality of your columns to tell your readers that headphones are very badly needed at Papworth Sanatorium? This was the first institution in the country to install wireless for the general use of its patients and the installation has been an absolute godsend to the patients. Most of the original headphones are now worn out and many replacements and extensions are necessary. If any of your readers happen to have a pair that they can spare—or if they will subscribe the price of a pair—and will send such gifts to the Matron, Papworth Hall, Cambridge, they will earn warm gratitude from some bed-fast patient by turning his or her weary hours into seasons of delight. In advance, I sincerely thank every kind friend who responds to this appeal.—ALFRED H. ANON, Director of Papworth First National Appeal, 10, Adolph Terrace, London, W.C.2.

Wanted: A Tuning Note.

Most wireless amateurs have, fortunately for broadcasting, lost the distance—and strength—manias and are turning their attention to quality of reproduction. It is in the power of the B.B.C. greatly to assist such amateurs by arranging for somebody at certain stated times to go to the piano and send out notes of uniform strength. Listeners would then be able to find out the limitations of their sets and it would settle many arguments, correct many fallacies, and probably relieve the B.B.C. of much undeserved blame for bad music. It is, of course, very difficult to carry out reliable tests with ordinary music of which the pitch and strength is constantly on the change.—A. W. GUNTER, Chestnut Walk, Worcester.

[Experiments are at present being made by the B.B.C. with a new form of tuning-note which, if adopted, will probably serve the purpose to which our correspondent refers.—EDITOR, 'The Radio Times'.]

Talks in German.

HUNDREDS of students would welcome a weekly or fortnightly German talk. I do hope the B.B.C. will try to arrange this.—SCHOOLMASTER, Forest Hall, Northumberland.

As a student I should greatly appreciate the inclusion of talks in German in the B.B.C. programmes, just as I appreciate the excellent talks in French given by M. Stéphan.—J. W., Stratford-on-Avon.

FROM a commercial point of view German is second only to Spanish, as it will take you through the whole of Central Europe and is more than useful in Scandinavia and the Baltic countries, to say nothing of Russia and Poland. If not so useful as French for the Arts, except possibly for music, German is of very much greater use than

French for business purposes.—J. F. P., London, S.W.

[In view of the many requests for German talks that have been received, it is planned to include a series in the programmes as soon as the B.B.C.'s present commitments render it possible.—EDITOR, 'The Radio Times'.]

The World's Biggest Organ.

I WAS surprised to hear the London Announcer the other evening say that the Liverpool Cathedral organ is the largest in the world. This is not correct, though it is the largest in this country. I have before me copies of the Organ (Nos. 10 and 12, Vol. 3), giving the complete specifications of the world's largest organ, viz., the organ in the Wanamaker Store, Philadelphia, U.S.A., and of the Liverpool Cathedral organ. These are the figures:—

Wanamaker Organ.	Liverpool Cathedral Organ.
Five Manuals (C to C)	51 notes
Pedals (C to G)	32 notes
Swelling Stops	257
Composites	25
Organs	41 notes
Major Chimes	22 notes
Minor Chimes and Fiddle 22 and 73	
Harp (plucked strings)	57
Total No. speaking pipes 17,064	10,000
Permanently mounted	110
Combination pedals	162
Combination pedals and pipes	114
Other accessories	130

Perhaps this information will be of interest to your readers.—R. REID JONES, Oak Leigh, The Brook, Liverpool.

Scotland, Ireland and Wales Calling.

AS I am of Scottish nationality, an opportunity to hear an All-Scottish Programme through Daventry would bring back memories of the days when I was able to enjoy the good old Scots songs. If this request could be granted it would, I am sure, be the means of gladdening the hearts of countless Scottish people now resident in this country.—S. M. A. (Mansfield).

WOULD it be too much for an exile from Erin to ask the London Station to give us an Irish evening soon? I imagine that there are many thousands of listeners who, like myself, are pining for the sound of Irish songs and music.—R. M. H. (Eastbourne).

NORTH WALES listeners depend on Daventry for their programmes. Such a large area having no broadcasting station of its own should, as an act of elementary fairness, have more than one hour's programme a month. One hour a week would only be meeting the demand in a very limited and modest way.—H. JENKINS, Wallislow Avenue, Holyhead.

What Orkney Hears.

HARK, in Orkney, the majority of listeners rely on Daventry, as our nearest station, Aberdeen, is hopeless at certain times owing to the interference from Wick commercial station, which usually seems to have a bunch of messages to send out at news time. On several occasions lately when I have found Daventry indistinct, I have been compelled to listen to Continental stations, some of which are coming in very strong and clear nowadays, especially Frankfurt, Hamburg and one who announces 'Hello Praha,' the name of which station I would like to know.—EDWARD H. CLARK, Sandybank, Stronsay, Orkney.

[This station is probably Prague, in Czechoslovakia, the call-sign of which is 'Hello Praha.' For any further details we would refer our correspondent to World Radio, which makes a special service of answering such queries as this. Every week it prints a coupon on which enquiries can be written and sent in.—EDITOR, 'The Radio Times'.]

PROGRAMMES FOR SUNDAY (December 5)

2LO LONDON. 361.4 M.

3.30 POPULAR CLASSICS

ALICE MOXON (Soprano)
LESLIE ENGLAND (Pianoforte)
THE WIRELESS SYMPHONY ORCHESTRA, con-
ducted by JOHN ANSELL

ORCHESTRA

Overture, 'The Magic Flute' Mozart
Allegretto and Scherzo from Symphony in A
Major, No. 7 Beethoven

MOZART'S last Opera, *The Magic Flute*, has one of the strangest plots possible, and one of the most delightful scores. It caters to the popular theatrical taste of the time (the end of the 18th century), combining the fantastic, the exotic and the comic. Most important of all its ingredients, however, is Free-



The Rev. CRYWS WILLIAMS,

who is District Secretary for South Wales of the British and Foreign Bible Society, will tell the romantic story of the foundation of the Society in an address from London this afternoon at 5.45.

masonry, which was arousing great enthusiasm at that time, and which supplies the serious foundation underlying the Opera's fanciful plot. Both librettist and Composer were Freemasons.

There is much elaborate ceremonial in the Opera, and we hear suggestions of this in the impressive Introduction to the Overture. Apart from this, the Overture bows along happily in 'fugal' style, one instrument after another taking up a lively tune. There is just one interruption, when some solemn chords recall the ceremonial side of the work.

WHEN the Englishman wishes to help a worthy cause he gets up a public dinner or a public concert. Thus he can promise his supporters a present pleasure to themselves with a later benefit to others: they are to dine handsomely that the poor may be fed, or to enjoy the encouragement of good music that assistance may be secured for those who need it. And as it is in this country to-day, so it is in other countries, and so it has been in other times. Beethoven's immortal Seventh Symphony had its first performance in such circumstances—at a concert given in Vienna in 1813 for the benefit of soldiers wounded in the battle of Hanau (where Napoleon defeated the Austrians and Bavarians).

SECOND MOVEMENT. (*Allegretto*—At a moderate, cheerful pace.) The First Main Tune, in a minor key, is solemn and touching. It is not difficult to imagine how the thoughts of the audience at the first performance turned to the wounded and to those bereaved. A consoling major melody soon enters, and with alternations of sorrow and hope the Movement proceeds.

THIRD MOVEMENT. (*Presto—Very Quick*) Every thought of sadness is warded away in a trice. The reaction is violent but delightful. The Movement is a Scherzo with a contrasting Trio, arranged Scherzo-Trio-Scherzo-Trio-Scherzo. The Wind Instruments' tune in the Trio is a pilgrim's hymn in common use in Lower Austria in Beethoven's day, and perhaps still known there.

ALICE MOXON (with Orchestra)
Acht La So (The Magic Flute) Mozart

4.45 ORCHESTRA

Ballet Music from 'Rosamunde' Schubert

4.45 LESLIE ENGLAND

Intermezzo in A Major Beethoven
Ballad in G Minor Beethoven
Study in D Flat Liszt
12th Hungarian Rhapsody Liszt

4.45 ORCHESTRA

Air on the G String Bach
Minuet for Strings Beethoven

ALICE MOXON
To Music Schubert
The Nut Tree Schumann

5.0 ORCHESTRA

Movement from 'The Nutcracker' Suite
Tchaikovsky

5.15 'THE LOTUS-EATERS'

The Chorus Song by Alfred Lord TENNYSON
Set to Music for Soprano Solo, Chorus and
Orchestra, by C. HUBERT PARRY

ALICE MOXON, THE WIRELESS SYMPHONY
ORCHESTRA, and THE WIRELESS CHORUS, con-
ducted by STANFORD ROBINSON

ULYSSES in his wanderings came to a certain district in which the lotus tree grew abundantly. The drugging sweetness of its fruit so worked upon his companions that they lost the desire to return home, and wanted nothing but to enjoy the delicious liquor that they thus experienced.

Tennyson, in this 'Chorus Song,' gives beautiful expression to their feeling, and describes the lovely scenes upon which they gazed. There are eight sections in the Song (lines from which are often quoted).

I. It opens in three-part chorus, with

There is sweet music here that softer falls
Than petals from blown roses on the grass . . .
Music that gentler on the spirit lies
Than bird's eyelids upon bird's eyes . . .

II. Why are we weigh'd upon with heaviness, And utterly consumed with sharp distress, While all things else have rest from weariness?

Here a fourth part (the Bass) is added to the Chorus, and the music, with a change of key, becomes more animated.

III. This opens with a Soprano Solo, at the words

Lo! in the middle of the wood,
The folded leaf is woo'd from out the bud
With winds upon the branch . . .

IV.

Hateful is the dark-blue sky,
Vexed o'er the dark-blue sea.
Death is the end of life; ah, why
Should life all labour be?
Let us alone . . .

The Chorus, in more agitated mood, declaims thus; then the music becomes calmer, and we pass to

V. Soprano Solo

How sweet it were, hearing the downward stream
With half-shut eyes ever to seem
Falling asleep in a half-dream.

VI. Men's voices only

Dear is the memory of our wedded lives . . .
but all hath suffer'd change.
For surely now our household hearths are
cold . . .
Let what is broken so remain.

VII. Soprano Solo

But, prompt on banks of amaranth and moly,
How sweet (while warms are hush'd, blowing
lowly) . . .
To watch the long bright river drawing slowly
His waters from the purple hill . . .

VIII. Chorus

The Lotus blooms below the barren peak
We have had enough of action . . .
Let us swear an oath . . .
In the hollow Lotus-land to live and be reclined
On the hills like gods together, careless of
mankind . . .



The Very Rev. Canon T. CAREY,

Rector of the Church of Our Lady of Victories, Kensington, is the preacher in the evening service at this church, which will be broadcast from the London Station at 8.0.

Surely, surely, slumber is more sweet than toil,
the shore
Than labour in the deep mid-ocean, wind and
wave and oar;
Oh rest ye, brother mariners, we will not
wander more.

5.45-6.0 The Rev. W. CRYWS WILLIAMS: 'The Diamond Jubilee of Mary Jones.'

6.0 MUSICAL SERVICE

relayed from the CHURCH OF OUR LADY OF
VICTORIES, Kensington

Alice Redemptoris Mater, Palestrina—1524-1594
Ave Verum Corpus Byrd—1538-1623
Ave Maria Parsons—ab. 1570
Scripture Reading, Matthew xi, 2-10
Horate Coeli (Plain Chant)

Sermon by the Very Rev. Canon THOMAS CAREY,
Canon of Westminster Cathedral and Rector
of Our Lady of Victories, Kensington

Hymn, 'Praise to the Holiest' Cardinal Newman
Civitas Sancti Tui Byrd—1538-1623
Ave Maria Verdonck—1584-1625
Gloria from Five Part Mass . . . Byrd—1538-1623
Organ Voluntary—1st Movement of Sonata
in D Minor Rheinberger
(Mr. JOSEPH WANDLE, Organist and Choirmaster)

6.55 THE WEEK'S GOOD CANON: The Queen's
Hospital for Children. Appeal by the Rt. Hon.
T. P. O'CONNOR, M.P.

THE Queen's Hospital for Children, in Bethnal
Green (formerly known as the North-
Eastern Hospital for Children) is, like so many

PROGRAMMES FOR SUNDAY (December 5)

other deserving institutions, threatened with a crippling curtailment of the activities owing to lack of funds. Unless it is able to raise £20,000, two wards, containing sixty-two beds, will have to be closed at the end of the present year. In addition to the valuable work that the Hospital does on the spot for the sick children of North-East London, it sustains a considerable branch at Bethnal Green.

Mr. T. P. O'Connor, who makes the appeal, is the Father of the House of Commons (where he has sat since 1886), and represented the Seaford Division of Liverpool continuously since 1885, and one of the veterans of Fleet Street. Amongst the papers of which he was the founder and first editor are the *Star*, the *Sun*, *M.A.P.* and *T. P.'s Weekly*.

The address to which donations should be sent is the Queen's Hospital for Children, Hackney Road, Bethnal Green, E.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 EMILIO COLOMBO AND HIS ORCHESTRA

relayed from the Hotel Victoria

EMILIO COLOMBO is a truly cosmopolitan musician. Born in Italy, he toured with his father's orchestra all over Europe, and it was at St. Petersburg—where it was then—that he met Tchaikovsky, who took a great interest in the beginnings of his musical career. He received his musical education at Brussels, under the great Professor Thummes, and later he won the gold medal of the Royal Conservatoire at Liège. He then toured Europe on his own account, and again found his way to St. Petersburg, where he attained the position of principal conductor by being appointed violinist to the Tsar. His first concert was held to celebrate the 300th year of the Romanov Dynasty. But the doom of the Romanovs was even then sealed, and with his violin as his only possession, Colombo fled before the Revolution, playing his way across Siberia, through Japan—where he played to the Imperial Family—and Canada, to England. Much as Colombo loves playing to English audiences, he has confessed that one of his most moving experiences—being, as it was, a poignant reminder of old days—came when he was invited to play to the King and Queen of Italy when they entertained our own King and Queen at the Italian Embassy; an event at which he possesses a treasured memento—the Cross of the Cavaliere d'Italia.

Marche Orchestre *Sendling*
GLANVILLE JONES (Baritone)
 Et en che macchiavi quell' anima (The Masked Ball) *Vardi*
 ORCHESTRA
 Selection, 'Le Traviata' *Vardi*
 EMILIO COLOMBO (Solo Violin)
 Midnight Bell *Hornberger, arr. Kreisler*
 The Bee *Schubert*
 Valse *Chopin, arr. Colombo*
 MEGAN THOMAS (Soprano)
 Polonaise, 'To son, Titania' (Mignon) .. *Thomas*
 ORCHESTRA
 The Death of Isolda *Wagner*
 Suite of Russian Folk-Songs *arr. Colombo*
 MEGAN THOMAS and GLENDA JONES
 O Lovely Night *Landon Ronald*
 ORCHESTRA
 Gipsy Air *Saint-Saëns*
 Liebestraum *Liszt*

10.30 EPICUREAN

5XX DAVENTRY. 1.600 M.

10.30 a.m. THE SPECIAL WEATHER FORECAST
 3.30-6.0 P.M. from London
 6.0 A.M. from London
 9.10 Flapping Forecast
 9.15-10.30 P.M. from London

5IT BIRMINGHAM. 491.8 M.

3.30-5.30 SECOND CONCERT OF BEETHOVEN CENTENARY SERIES

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture to 'Egmont'
 ESTHER COLEMAN (Contralto)
 Nature's Prayer of God
 In This Sepulchral Darkness (To Quetta Taitou)
 I Love Thee (Ich liebe dich)

IN *Nature's Prayer of God* Beethoven gives fine musical expression to the simple majestic strength of the poem, which speaks of the sea, the earth and sky, of how they 'tell their origin's wonderful story.'

In *this Sepulchral Darkness* is the last of sixty-three settings of a poem, in providing music for which several different composers competed in



EMILIO COLOMBO.

At 9.15 this evening this distinguished musician and his orchestra will be heard by listeners to the London programme.

friendly rivalry. It is the song of the spirit of a man reproaching his lady who neglected him whilst he was alive, and now dreads his rest by weeping at his grave.

I love thee in gentle and affectionate rather than passionate. The singer thinks how he and his wife, day by day, share all their joys and sorrows.

NIEL DALLAWAY (Pianoforte) and Orchestra
 Second Pianoforte Concerto in B Flat

BEETHOVEN'S earliest appearance on a Vienna platform as a soloist was when, in 1795, he played for the first time this Concerto. It is called the second, but it was actually written before that which is commonly numbered as the first.

At that time Mozart had only been dead a few years, and Haydn was still alive. It is not,

then, to be wondered at that Beethoven's early works show a good deal of those masters' styles; and in this Concerto especially the influence of Mozart is apparent.

The Concerto is in the usual three Movements.
 FIRST MOVEMENT.—We have at the start the regular opening in which the Orchestra shows us the First Main Tune, before the Pianoforte takes it up. Similarly, the Second Main Tune is first heard from the Orchestra (First Violins and Bassoons), to be duly adopted by the Soloist. The working out of this material, and the representation of it practically in its original form, make up the rest of the Movement.

SECOND MOVEMENT.—One theme only is used, covering, after little contrasting episodes, in various settings, with typical ornamentation of the time. Happy hints are here and there to be found of the individuality that was already breaking through the seclusion of Mozart's and Haydn's influence.

LAST MOVEMENT.—A carefree Rondo, in which the Piano has first cut as all these Main Tunes. No gayest wind-up for a light-weight work could be imagined.

ESTHER COLEMAN

Know'st Thou the Land? (Kennt du das Land?)
 The Secret (Das Geheimnis)
 May Song (Maidel)
 Loving (Schnauch)

KNOW'ST THOU THE LAND? is a song in three verses, all of which follow the same plan. The first verse, for instance, opens with a meditation on a land where citrons and oranges grow; then, with growing excitement, Mignon expresses her wish to flee thither with her dear one.

ORCHESTRA

Selections from the 'Eleven Vienna Dances'

NIEL DALLAWAY

The 'Moonlight' Sonata, Op. 27, No. 3

ORCHESTRA

Minuet and Finale from Fourth Symphony

6.15 RELIGIOUS SERVICE

FROM THE STUDIO

Introit, 'God is a Spirit' ... *Stirredle Bennett*
 Hymn, 'Great God, What Do I See and Hear?'
 (English Hymnal, No. 4)
 Reading
 Anthem, 'Far From Their Home' ... *Wendland*
 Religious Address by the Rev. M. H. PARSLOW,
 of St. Matthias Church
 Hymn, 'On Jordan's Bank the Baptist's Cry'
 (English Hymnal, No. 9)

6.55 THE WORK'S GOOD CAUSE: Mrs. A. TAYLOR (Hon. Secretary)—Appeal on behalf of The Birmingham Citizens' Society

9.0 WEATHER FORECAST, NEWS; Local News

9.15-10.30 REQUEST PROGRAMME

THE STATION ORCHESTRA, conducted by JOSEPH LEWIS

Overture, 'Ray Blue' *Mendelssohn*
 Siegfried Idyll *Wagner*
 SILVA VAN DYCK (Soprano)

Serenade *Gounod*
 Why Should I Stay Lonely? *Saint-Saëns*
 Down in the Forest *Landon Ronald*

ORCHESTRA

Intermezzo, 'An Angel's Song' *Sammars*
 Dance of the Tumbler (The Snow Maiden)
Rimsky-Korsakov

SILVA VAN DYCK

Chanson Espagnole *Debussy*
 Cherry Rip *arr. Lehmann*
 Clair de Lune *Rimsky-Korsakov*

ORCHESTRA

First 'Map of Arles' Suite (L'Arlesienne) *Bizet*
 Night Song (for Strings only) *Vincent*

PROGRAMMES FOR SUNDAY (December 5)

6BM BOURNEMOUTH. 306.1 M.

3.30-6.0 S.B. from London

6.0 S.B. from London

6.55 THE WEEK'S GOOD CAUSE: The Royal South Hants and Southampton Hospital—Appeal by C. F. CARR, Member of the Hospital Extension Appeal Committee.

SITUATED in the largest passenger port in the country and serving a district which has a population of over 232,000 persons, the Royal South Hampshire and Southampton Hospital may not unfairly be described as 'Our Busiest Hospital.' Southampton has increased in size very rapidly during the last few years, and, with the development of the big docks scheme, the future growth of the town is likely to proceed at an even more startling rate; hence if the Southampton Hospital is to continue to minister adequately, as it has done for the last eighty-eight years, to the needs of the whole of this vast and ever-increasing population, an immediate extension of its premises is absolutely imperative. A Hospital Extension Fund has been opened, and it is for the generous support of this fund that the present appeal is being made.

6.0 WEATHER FORECAST, NEWS: Local News

9.15 VOCAL TRIOS AND A PIANO CONCERTO

THE WIRELESS AUGMENTED ORCHESTRA, conducted by Capt. W. A. FRATHERSTONE

'Britannia' Overture Mackenzie

IN 1894, the Royal Academy of Music attained three-score-years-and-ten, and its Principal, Sir Alexander Mackenzie, composed an Overture as a celebration of the event; and as the Academy's President at that time was the 'Savior Prince', the Duke of Saxe-Coburg-Gotha, there could be no happier idea than to found the Overture, in part, on British sea tunes. Two of these, the *College Hornpipe* and *Rule, Britannia!* are used, as well as three other tunes of Mackenzie's own invention.

9.25 NEW FOREST VOCAL TRIO

In Absence Mr. Percy Fletcher
Dance Darden Traditional
Dead Old Women Traditional
A Celtic Lullaby (Irish Air) arr. Hugh S. Robertson

9.35 REGINALD RENTON and Orchestra

Piano Concerto in A Major Mozart

IN 1786 Mozart, then a popular public figure, was giving subscription concerts in Vienna. He must have been very busy, for of one of his concertos, given about that time, his father writes home: 'Wolfgang played an admirable new Concerto which was in the copyist's hands when we arrived yesterday. Your brother had not even time to try over the *Rondo*.' However, Mozart managed to write and learn a new work for almost every concert. In all he wrote seventeen during his time in Vienna (between 1782 and 1791). This one in A is a cheery, urbane work, in three Movements, the first of which is built on two graceful themes, both given out by the Soloist.

The *Second Movement*, called *Siciliana*, is after the style of the smoothly-flowing country dance from Sicily, in two time, each beat being divided into three parts.

The *Last Movement* is a sportive *Rondo*, the three chief tunes being played respectively by Piano, Flute, and Bassoon and Clarinets.

10.0 TRIO

Negro Spirituals arr. N. Clifford Page
By an' By; Go Down, Moses; Swing Low, Sweet Chariot; Nobody Knows de Trouble I've Seen; Oh, Didn't It Rain!

10.10 ORCHESTRA

Suite, 'Mantelshah' Coleridge-Taylor

10.25 TRIO

Ave Maria Lutz, arr. Harris

10.30

EPILOGUE

5WA

CARDIFF.

353 M.

3.30 A VARIED CONCERT

THE STATION ORCHESTRA, conducted by WARWICK BRADYDALE

Overture, 'Morning, Noon, and Night'... Suppe

3.40 JOHN BOOTH (Tenor)

Charming Chloe German
The Chivvian Martin Shaw
The Song of the Palanquin Bearer

3.50 THE LYRIAN SINGERS

Studies in Imitation H. Hughes
After Cézanne—There Was a Crooked Man
After Handel—Doctor Foster; After Couperin
—Simple Simon
Toss the Piper's Son H. Hughes
Humpty Dumpty



Dr. ADOLPH BRODSKY.

Manchester listeners this afternoon will hear this famous musician and his colleagues, Mr. Alfred Barker (2nd Violin), Miss Helen Rawdon Briggs (Viola), and Mr. Carl Fuchs (Cello), in the Concert of Chamber Music, 3.30-5.30.

4.0 ORCHESTRA

A Musical Snuff Box Lancel
Meditation on Bach's 1st Prelude Gould

4.10 JOHN BOOTH

In dream's Fleeting G. Oldroyd
JOHN BOOTH and the LYRIAN SINGERS
Hark, Jolly Shepherds (Cycle, 'In Springtime')
Breuer
(With Orchestral Accompaniment)

4.10 ORCHESTRA

Fourth Symphony (in B Flat) Beethoven

HAPPINESS came to Beethoven when, in 1806, he became engaged to the Countess Thérèse of Brunswick. The engagement, alas, came to nothing in the end, but for the time being the Composer was in bliss; and this Symphony, written soon after that happy period began, was surely affected by his joyful feelings, for it is one of the most exhilarating of all the nine Symphonies.

It is in four Movements.
FIRST MOVEMENT. A slow Introduction precedes the lively Movement, whose First Main Tune is heard on Strings and answered by Woodwind. Quickly there comes a lull, but equally quickly the whole Orchestra takes up the First Tune once again, this time ending with violent, insistent chords, 'off the beat.'

Strings are then suddenly left to themselves, and die down to a soft chord. This they hold

while the Second Main Tune is heard, a rather little phrase in Bassoon, then Oboe, then high up in the Flute, which prolongs the Tune.

This leads into other Tunes—first a boisterous one, then a quiet conversational one in Woodwind. There is still more material, but this is the most important, and makes a delightful piece in which some attractive novelty is for ever cropping up.

SECOND MOVEMENT. This is in strict 'Sonata' form. It opens with a sustained, wailing First Main Tune in Strings. This is repeated by Woodwind, with decoration in Violins and pizzicato (plucked) accompaniment in the lower Strings. Afterwards something of a climax is developed by Full Orchestra. When this dies down, the Clarinet gives out the Second Main Tune, another song-like melody. There is a soft string accompaniment. After this there is a very brief development section, followed by a regular recapitulation of the two Main Tunes.

THIRD MOVEMENT. A gay Minuet (with the usual 'Trio' as contrast in the middle) needs no special description. For once, however, Beethoven, after repeating his Minuet, gives both Minuet and Trio again, making a five-section piece.

FOURTH MOVEMENT. A glorious bit of the cheeriest Beethoven, this, woven out of the usual two Main Tunes (First going off at once, and Second entering after a Full Orchestral climax and a dying down of the excitement, quietly and expressively).

4.15 JOHN BOOTH

Menira Gwyn Old Welsh, arr.
Loezie Lindsay Old Scotch, Somerville
Open the Door Softly Old Irish, arr. Hughes
The King's Hunt is Up Old English, arr. Somerville

4.45 LEONARD BIRFIELD (Solo Violin)

Northumbria in E Flat Chopin, arr. Saragat
FRANK WHITNALL (Solo Cello)
Lament (Celtic Suite) Fiddle
ORCHESTRA
Introduction, Act III, 'Lohengrin'.... Wagner

5.10 THE LYRIAN SINGERS

I Know of Two Bright Byes Chapman
Thuringian Volkslied Ad
The Turtle Dove Vaughan Williams
Bobby Shaftes (North Country Song)
arr. Whitaker

5.15-6.0 S.B. from London

6.30 ENGLISH PRESBYTERIAN SERVICE

Relayed from the Central Hall Presbyterian Church, Newport

Organ Voluntary played by ANTHONY B. SONS

Invocation

Hymn, 'Jerusalem, the Golden' (Tune, 'Ewing')

Reading from the Scriptures

Hymn, 'Hold Thou My Hand'

Prayer

Anthem, 'Son of My Soul'.... Edmund Turner

Hymn, 'I Lay My Sins On Jesus' (Tune, 'Penylan')

Solo, 'I Will Extol Thee'..... Costa

(Soloist, DOMS MORGAN)

Sermon by the Rev. H. G. HEWELL

Hymn, 'Saviour, Again to Thy Dear Name We Raise' (Tune, 'Eilers')

Vesper

6.0 S.B. from London

6.55 THE WEEK'S GOOD CAUSE: Mr. O. LEIGHTON SEAWER, Vice-Chairman of the Shipowners' Association, 'The Mission to Seamen Institute, Bute Docks'

9.0 WEATHER FORECAST, NEWS: Local News

9.15 S.B. from London

10.30-11.0 THE SILENT FRIDAY

PROGRAMMES FOR MONDAY (December 6)

2LO LONDON. 4 M

- 10.20 Organ Recital relayed from St. Lawrence Jewry
- 3.0 Mr. E. KAY ROBINSON: 'The Del and the Pike'
- TIME SIGNAL, GREENWICH
- 4.0 THE ROYAL AUTOMOBILE CLUB DANCE BAND from the Royal Automobile Club
- 4.15 Mr. A. W. P. GAYFORD: 'Makers of Modern England'

HERBERT FERRERS, the statesman, as one of the makers of modern England. Mr. Gayford is a member of the House of Commons. The play is a comedy in three acts, which has been produced at the Theatre Royal, Covent Garden, and the Theatre Royal, Drury Lane.



Mr. HERBERT FERRERS.

Here is a portrait of the author and conductor of that delightful little lyric drama 'The Piper' which, in response to requests from listeners everywhere, will be given again this evening at 8.30. S.B. from all Stations.

caution that followed at the defeat of France in 1871 and the establishment of the German Empire was certainly foremost among those who arranged the pieces on the board in the positions in which they found themselves in the ill-fated summer of 1914.

- 12.30 THE R.A.C. DANCE BAND from the Royal Automobile Club

- 5.15 THE CHILDREN'S HOUR: 'Swapp' (Mabel Markham: Stories of King Arthur: 14) How Sir Lancelot Became a Knight of the Round Table: 1. H. Alcock: Songs and Piano Solo.

- 6.00 ADOLPH FRYER'S ORCHESTRA from the Raito Theatre

- 4.0 The Power House: A Junior Stellar comedy production by Mr. ALFRED JONES for the W. B. Hayes Theatre

- 7.0 TIME SIGNAL, GREENWICH: WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

- Mr. NORMAN O'NEILL: 'The Piper'

- 8.30 THE WHEELS GO ROUND, conducted by Mr. ALFRED JONES

- 9.00 WHAT IS HAPPENING

- 8.15 FOUR LITTLE SONGS by DOROTHY HAYES

- 8.30 'THE PIPER'

- 10.00 The Piper: A Lyric Drama in One Act by Herbert Ferrers and founded upon Browning's 'The Mayor of Hamelin' by HERBERT FERRERS

Characters

The Piper DALE SMITH
The Lame Boy DONALD VANE
The Mayor of Hamelin STUART ROBERTSON
The Town Clerk FREDERICK HAYES
The Boy's Mother GRACE KENT GIBBS
The Corporation, Townsfolk, Children, etc.)

THE WHEELS GO ROUND, conducted by HERBERT FERRERS. Scene: The Market Place of Hamelin, in the centre, the East end of the Great Church, on the right, the Town Hall.

The action passes from the evening of one day to the next morning, the curtain dropping for a minute during the intermission to indicate the lapse of

Period: XV Century the Piper's Costume one hundred years earlier

At 8.15 P.M. the Piper, who was broadcast so very successfully from London in October, 1926, of course, founded on Browning's famous poem. The story is the old German legend of the town overrun with rats, which are causing the people to rebel against the Mayor and Corporation who cannot rid them of the plague.

The crowd forms in the first scene. It is followed by the entry of the Piper and his conversation with the lame boy. After this, the Mayor and Corporation make a bargain with the Piper that if he rids the town of the rats, they will give him a hundred golden pieces.

The Piper plays and the rats in thousands follow him to the river where they are drowned.

The curtain rises again to the sound of bells. The people are rejoicing next morning when the Piper appears, bringing their relief from the plague of rats, and the Mayor is taking the credit. The Piper appears and demands his price, but having got all they want of gold, the Mayor refuses it, and the Piper plays again. This time, the people are struck dumb and motionless, all but the lame boy, who follows the Piper and disappears. The only survivor is the lame boy, who cannot walk fast enough to keep up with the crowd, and comes back to tell the people of the beautiful land to which the rats have gone.

After the repentance of the people, the opera ends with a vision of this beautiful land, a meadow starred with flowers where the children lie listening to the Piper, who sits amongst them for ever playing his fairy tunes.

(The words of this lyric drama will be found on pages 570 and 571.)

- 8.30 Ministry of Health Talk, by Mr. ALFRED COX, Secretary of the British Medical Association, 'The General Practitioner'

8.45 KEYBOARD MUSIC

OF THE LATE XVII. AND EARLY XVIII. CENTURIES Interpreted by Mrs. NORMAN O'NEILL

SCARLATTI (1685-1757)

Presto in E Major, No. 20

Presto in G Major, No. 14

Fuga in G Minor, No. 30

Allegretto in A Major, No. 21

Andante in E Minor, No. 58

Allegro in C Major, No. 32

WE in this country are proud to remember that the foundations of keyboard music were laid by sixteenth-century British composers: Byrd, Faraby, and the other Tudor and Elizabethan composers. Then this supremacy passed to the Continent. Scarlatti the elder (there are two of that name, father and son), was a great pioneer in writing for the keyboard. He brought a new technique to harpsichord and organ, and made the hands move more freely than in vogue, and making the hands move about the keys with greater freedom. He often made the hands cross, so that the arm, and particularly the forearm, had to be used freely; thus he may be said to have laid the foundation of modern Piano technique. In his later years, it is said, some of his own pieces were beyond his own playing, for he had grown so stout that his hands would not cross. In his young days he once competed with

Handel, at a test held by a Cardinal in Rome, who was the finer exponent. They were equally matched in skill at the harpsichord, but when it came to Organ playing, Handel, they say, was an easy winner.

The Fugue in G Minor has received its nickname of the 'Cat' because Scarlatti's cat is supposed to have walked on the keyboard at night, and Scarlatti was so much amused playfully adapted as the 'subject' of his fugue.

Musical has often inspired verse, but seldom has it have moved a man into poetry. Whilst Mr. Edwin Evans, the well-known critic, was sitting in a London concert hall, to a Scarlatti recital, recently, he made up on the spur of the moment, a happy Triclin which he passed round amongst the fellow critics and which, by his permission, we quote:—

The Muse of Scarlatti
Was blithesome and gay
In style ever patty.



Mrs. NORMAN O'NEILL.

who will give a series of interpretations of Keyboard Music of the seventeenth and eighteenth centuries at 9.45 every evening this week in the London Studio.

The Muse of Scarlatti
Only once was she caty;
A fugue marks the day.
The Muse of Scarlatti
Was blithesome and gay

- 10.00 TIME SIGNAL, GREENWICH: WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN, Local A. M. (from 10.15)

- 10.15 GLIMPSES OF THE EAST
A Street in Canton
The Old Takado Road
Africa

- 10.45 11.0 PEGGY O'NEILL

5XX DAVENTRY. 1,600 M.

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST

- 11.0 1.0 THE DAVENTRY QUARTET and MARIE THOMPSON and CATHERINE MONTGOMERY (Duet): ARTHUR W. NEALE (Baritone), ANNELENE LEON (Soprano) and J. H. B. (Tenor)

- 1.4-2.0 S.B. from London

- 3.0 S.B. from London

- 5.00 Shipping Forecast

- 10.15 S.B. from London

- 11.0-12.0 DANCE MUSIC—JACK PAYNE'S HOTEL: LATE DANCE BAND, from the Hotel Cord

PROGRAMMES FOR MONDAY (December 6)

5IT BIRMINGHAM. 491.8 M.

3.45 THE STATION WIND QUINCY. MARGARET
WRIGHT (Soprano)

4.45 SIDNEY ROGERS, Topical Horticultural Hints
'Culture of Delphiniums.' Dorey Bennett

5.15 B. P.

6.0 HAROLD TRILBY & ORCHESTRA, composed from
The Trilby

7.0-11.0 S.B. from London (10.10 Local News)

6FM BOURNEMOUTH. 306.1 M

3.45 MILDREDA H. MELL SMITH, 'In the Days of
Queen Anne' (3)



Mr. JAMES HARCOURT.

A popular member of the Liverpool Playhouse
Company, is telling some of his recollections
this afternoon at 5.0 in the Liverpool Station.

4.0 AN AFTERNOON CONCERT

THE STUDIO PRIO: REGINALD S. MURAT (Violin)
JAMESON (Piano)

Mystery Music 7.00
Songs of 1.00
Songs of 1.00
Violin & Piano 11.00

4.20 MOLLIE BOLTON (Soprano)

Cleaner's Stumble Song 11.00
When Love is Kind 11.00

4.25 The
"The Accadians" Monckton and Talbot

4.40 MOLLIE BOLTON
Sweet Heart of Somerset M. Wingate
The Silver Ring 11.00

4.45 THE
Suite "As You Like It" Quilter
ROGER QUILTER is one of the two or three
living English Composers who seem to get
nearest to the spirit of Shakespeare. The Suite
we are to hear was written in 1922, and includes
four pieces, the first three being the Introductions
to the several Acts, and the last a dance that
winds up the play. The titles are: (1) Shepherd's
Holiday, (2) Evening in the Forest, (3) Merry
Pranks, and (4) Country Dance

5.0 MOLLIE BOLTON
Auntie Laurie arr. L. Lehmann
An Irish Love Lull arr. Kennedy Fraser
WITH affectionate care Mrs. Kennedy Fraser
has collected and made available for all
who love expressive melodies and imaginative

words the songs of the simple Hebridean folk
There are songs of labour, fairy songs, legends of

lands of the past
one of which we are now to hear

was sung by one
on the Isle of South Uist
Mrs. Kennedy Fraser and M.

When I'm lonely, dear white heart
Look the night or wind the sea
My love's light my foot staid
The old pathway to thee
I feel the music of my heart
Harp of joy oh vent no chords,
Moon of guidance by me
Strength and light (about I
bad and I without thee.

When I'm lonely, dear white heart
Look the night or wind the sea
My love's light my foot staid
The old pathway to thee
I feel the music of my heart
Harp of joy oh vent no chords,
Moon of guidance by me
Strength and light (about I
bad and I without thee.



Mr. TOM JONES.

the concert will be heard by Cardiff
listeners this afternoon in a selection from
his repertoire.

5.5 The

Love Sonnet 11.00
Maiden Wakes 11.00

5.15 THE CHILDREN'S HOUR

6.0 Musical Interlude

6.20 THE ROYAL LANCET THE COUNCIL OF THE
SERVICE 'The Cup of Happiness' (a Christmas
Play)

7.0-11.0 S.B. from London (10.10 Local News)

5WA CARDIFF. 353 M.

12.30-1.30 Lunch Time Music from the Carlton
Radio

3.0 AN ORCHESTRAL CONCERT

THE STATION ORCHESTRA, conducted by Warwick
Lambert

A Famous Overture 'All Baba' Cherub
A Popular Suite, 'Napoleonic Scenes' 11.00

3.15 BROADCAST TO SCHOOLS Dr. CYRIL FOX
Director of the National Museum of Wales, 'The
Romans in Britain'

3.40 ORCHESTRA

Symphonic Poem, 'Phaeton' 11.00
Bergamask Suite Delius
Forest Murmurs (Rugby) 11.00
Ballet Music from 'Mazurka' 11.00

PHAETON, having been allowed by his
father the Sun to drive the fiery chariot,
loses control of the steeds. The flaming car is
in danger of setting the earth on fire, when
Jupiter hurls a thunderbolt, saving the universe,
but destroying Phaeton

and a bold
y stands for the youthful ardour of
the characters

A broadly melodious passage played by four
Horns, may suggest either the Sun or the lament
of Phaeton's sister (who had harnessed the horses,
and so has a part in the disastrous adventure).
The pace nervous and the excitement is worked
up. Phaeton's theme is heard, agitatedly, and



Dr. CYRIL FOX.

Dr. Fox's talk from Cardiff on 1.5.26 after
noon will be of special interest as it is in
charge of the excavations at Caerleon.

then the thunderbolt falls, and the end comes
with the Sun's ascent for Phaeton

A BERGAMASK is, properly, an old rustic
dance in imitation of one of Bergamo
(Bottom, in 'A Midsummer Night's Dream' 'What
it please you to see the epilogue or to hear a
Bergamask dance between two of our company?').
But what Delius meant by the use of this word
in the title of this early Piano Suite (for the
original score is for Piano) is difficult to say.
Perhaps he simply wanted a pleasant flavour of
the antique, and thought that word supplied it.
The music itself conveys the same suggestion
it is not an actual reconstruction of the music
of old times, but it at least revives the spirit of
those dainty and delicate French composers of
the 17th century to whom Delius admitted

There are four Movements in the Suite. (1)
Prelude, (2) Minuet, (3) Moonlight, (4) Postlude
(IE + RIT.), the hero, having killed the
dragon who guarded the gold, and tasted
the monster's blood, is able to understand the
voices of nature. Resting and
to the murmur of the forest
imitate the birds' songs, and take himself a rest
from which he fashions a pipe. Then his thoughts
turn to his mother who died when he was born,
and the music clouds over for a moment, only to
resume its sunny course with a new theme. The
whole episode is one of the loveliest even
Wagner ever conceived

AUBER became one of the most popular
writers of French Opera in the nineteenth
century, but he had to make several attempts

(December 6)

3.35 Δ and Δ at 300 K are

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PROGRAMMES FOR TUESDAY (December 7)

2LO LONDON. 351.4 M.

10.20 — Lunch-Time Music from the Holborn

10.30 BROADCAST TO SCHOOLS: Sir H. W. Davies, Music for Schools

10.40 TIME SIGNAL, GREENWICH. Music by the

11.15 WILLIAM HODGSON'S MARBLE ARCH PAVILION

11.15 THE CHILDREN'S HOUR 'Prof. ... The Frodo Baggins, by E. J. B. ... Songs by the Wartime Choir

11.30 DANCE MUSIC—THE LONDON RADIO DANCE

11.40 TIME SIGNAL, BIG BEN, WEATHER FORECAST

11.45 M. STEIN: 'L'Éclaircie du Mont Moulin' (under the auspices of L'Institut Français)

11.50 app. Musical Interlude

12.45 app. The Rt. Hon. Lord Northbrook: 'Winter Sports'

THIS is the season when the winter sports are in full swing. The dark English winter for the sunny skies and snowy slopes of the Alps. There are no better sports than skiing.

... of winter sports.

12.50 ...

1.15 THE B.B.C. INTERNATIONAL SERIES OF CHAMBER CONCERTS (TV and Concert)

... THE AMAR QUARTET ...

... comes nearest to the modern German school. Similarly, Jarnach (born 1892) has gone to Germany, and his music has gained something of the quality of the German school. ...

1.50 POETRY READING from the Studio. Poems read by HILDA MATHESON and ALAN HOWLAND

INTERNATIONAL CHAMBER CONCERT (Cont. from 1.15)

1.55 String Trio, Op. 71b ... Max Reger

2.30 Sir H. WATFORD DAVIES 'Music and the ...'

10.0 THE SUNDAY GREENWICH WEATHER FORECAST SECOND GENERAL NEWS BULLETIN

10.15 MARIE DAINTON

MISS MARIE DAINTON has been a favourite with theatre audiences in London, America, and the continent of Europe. ...



THE AMAR QUARTET.

These distinguished German musicians will be heard in the International Chamber Concert which is being relayed from the Grosvenor Hall, London, this evening.

10.30 12.0 DAN MASON: THE ...

5XX DAVENTRY. 1,600 M.

10.39 app. TIME SIGNAL, WEATHER FORECAST

11.0 10 THE DAY STORY ...

1.0 2.0 Lunch-Time Music from the Holborn Restaurant

3.0 BROADCAST TO SCHOOLS: Sir H. W. Davies, Music for Schools

4.0 TIME SIGNAL, GREENWICH. Music by the ...

4.15 S.B. from London

6.0 MILITARY BAND PROGRAMME

THE BAND OF H.M. GRENADIER GUARDS (By permission of Col. B. N. Bagnison-Brooke, ...)

Directed by Lieut. GEORGE MILLER

Instrumental Music to 'Peer Gynt' ...

'TO-NIGHT' we have one of two of the best ...

Early Morning. Does there exist any truer expression in music of the subtle thrill of dawn?

Ingrid's Lament. Early in the play the reckless Peer, at a Norwegian wedding, seduces the bride and carries her off to the moon and stars, only to leave her as soon as his reckless mind demands a change.

Arabian Dance. Peer is in Morocco, and the Arabs perform a dance in his honour.

FOUR WILLIAMS with LATER ...

BAND

Instrumental Music to 'Peer Gynt' (cont. from 6.0)

Grieg

STORM at Sea. After his adventure in Morocco, Peer takes ship for the North Sea. A storm arises and the ship foundering, the passengers have to take to the boats.

A Foreigner's Song. The maiden whom in early days Peer loved has remained true to him. He returns home to find her sitting at the door of the stable, his faithful horse, and to hear, as his troublous life ends, the song of her simple trust.

Dances in the Hall of the Mountain King. Peer tells among gnomes, who torment him and dance round him.

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PROGRAMMES FOR TUESDAY (December 7)

5IT BIRMINGHAM. 491.8 M.

3.45 **BROADCAST TO SCHOOLS: Lecture 21**
Mr. JOHN HEWLETT, "Historical Personages
about William of Normandy: The Wars of
Norman and the Gunpowder Plot"

4.15 **Lozells Picture House Orchestra**

4.45 **Mr. LOVEDAY CAMERON: Travel Talk**
Over the Swiss Mountains. ANNIE BARTON
Moderator

5.15 **TED COLLIER'S HOUR**

6.0 **HAROLD T. ELKS & ORCHESTRA**, relayed from
London & Cal

7.0 **S.B. from London**

7.40 **MR. G. P. J. BRISTOLTON ("Chatterbox")**
"Youthful Poetry Culture: Hearing and
Feeling the Winter Lapse"

8.0 **FLOWER AND BIRD MUSIC**

THE STATION ORCHESTRA, conducted by Joseph

Voice of the Flowers ("The New Year's Suite")
The Flower Song

Mavis Bennett (Soprano)
Pretty Mocking Bird (Flute Oboe by Walter
The Flower Song

How Softly Blooming Spoke
The Violet Mavis
The Flower Song

Bird Songs (Hawthorn, Buds) Coleridge Taylor
The Swan Sound Songs

8.30 **"THE IMMORTAL MELODY"**

A Radio Fantasy Specially Written for Broad-
casting by JOHN OVERTON

Produced by Percy F. ...

Episode I: UNDER THE SUNSHINE, A.D. 407

Julius (A British-born Roman) JOSEPH LEWIS
An Old Woman of the Tribe of the Regis.

Antonia (A Young British-born Roman)
Percy F. ...

Julia (Daughter to Julius) PHYLLIS RICHARDSON

THE black bird of the Downs rises against
a stormy sunset, shot with orange and

red. Woods gleam in the deep valley,
and on the skyline a watch-tower stands, its

beacon lamp shining a faint primrose yellow
White against a background of trees, a flash of

light gleams in the twilight, a fairy thing of
it, hidden in the shadows of the Wood, a

down the valleys and enters the last hour

Episode II: ON THE FRINGE OF SLEWOOD,
A.D. 117

Fear Tuck JOSEPH LEWIS
Alan (A British-born Roman) ... ELLA WARRHAM

Robert Hood PERCY F. ...
Olaf Ford (Head Man of the Village) MARTIN BARNES

THE black bird of the Downs rises against
a stormy sunset, shot with orange and

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Episode III: THE ROMANS AT BATH

THE black bird of the Downs rises against
a stormy sunset, shot with orange and

red. Woods gleam in the deep valley,
and on the skyline a watch-tower stands, its

beacon lamp shining a faint primrose yellow
White against a background of trees, a flash of

light gleams in the twilight, a fairy thing of
it, hidden in the shadows of the Wood, a

down the valleys and enters the last hour

FROM A RIVERSIDE GARDEN AT MAIDEN

Robert Desmond (An Invalid) }
Val Irwin }

THE black bird of the Downs rises against
a stormy sunset, shot with orange and

red. Woods gleam in the deep valley,
and on the skyline a watch-tower stands, its

beacon lamp shining a faint primrose yellow
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Episode IV: THE ROMANS AT BATH

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and on the skyline a watch-tower stands, its

beacon lamp shining a faint primrose yellow
White against a background of trees, a flash of

light gleams in the twilight, a fairy thing of
it, hidden in the shadows of the Wood, a

6.9 **A LIGHT ORCHESTRAL PROGRAMME**

Ten Wireless Orchestra, conducted by
W. A. FRANK, EDINBURGH

Oriental Entr'acte, "The Dervish"

Chopin Nocturne
Selection, "Prelude"
Valse, "For Valour"

Chopin d'Alphonse
Selection, "The Lily of Kilmory"
Dances (Nell Gwynn)

7.0 **S.B. from London**

7.40 **Brig. Gen. H. S. SLOMAN, C.M.**
The Sudan: Past and Present (I)

8.5 12.0 **S.B. from London (10.10) Local News**

5WA **CARDIFF. 353 M.**

3.0 **BROADCAST TO SCHOOLS: Sir H. WATFORD**
Davies, M. for Schools London Programme
relayed from Daventry

3.30 **THE STATION TUNE**

4.15 **TRA-TIME MUSIC**, from the Carlton Res-

4.45 **AFTERNOON TOPICS: Miss ELSPETH SCOTT**
What's in a Name?

5.0 **TRA-TIME MUSIC**, from the Carlton Restaurant

5.15 **THE CHILDREN'S HOUR**

5.5 **Capt. H. A. GILBERT: "The Peregrine"**
Falcon

6.15 **ORGAN RECITAL: By ARTHUR E. S.**
Relayed from the Central Hall, N. 10.10

7.0 **S.B. from London**

7.40 **The Rev. EDWARD REES: "Welsh English"**
Poetry—(1) Gwili

8.0 **IN VARIED MOOD**

THE STATION ORCHESTRA, conducted by
WATKINS B. H. THWAITE

March, "On the Quarter Deck" Afford
Norwegian Scene "A Sleigh Ride" 10.10

8.10 **SONGS BY SIR HERBERT BREWER** by Rita
MARTIN (Mezzo-Soprano), Accompanied by THE
STATION QUARTET

When the World of the Eyes
A Queer Story
When I went out a-walking

SIR HERBERT BREWER'S work as
Conductor, Organist and Composer is
widely familiar to listeners. Last year we

heard a part of the Three Choirs Festival at
the Cathedral, as Organist of the Cathedral

he conducted. Then he has been giving
Recitals for many years, and his three-

hundredth performance at the Cathedral a
few days ago was a most successful one

of old Irish

8.20 **ORCHESTRA**
Narcissus (Water Scenes)

8.25 **"THE NEW POOR"**

A Farce in One Act by HERBERT E. JENNINGS
Produced by GORDON MCCONNELL

Christine
Vera Arbuthnot (tall, handsome, stylishly dressed)

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(December 7)

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142 HOLBORN EARS CALLING!

It should be
**EVERYBODY'S
PROGRAMME**
To insure with
PRUDENTIAL
ASSURANCE COMPANY Ltd.

A short talk on Insurance
by Mr. Prudence

"Good evening everybody! At the age of 50 I wished to become a capitalist for my family's sake and my own. I could save about £7.6 per week, which would have me in only £13 and I die at the end of the year.

So I took a 30 year Endowment Assurance With Profits with the Prudential, and this is how I shall stand, assuming bonus at the present rate of £2.2.0 per cent. At age 60 I shall receive £1630 when I can retire or buy a business.

The amount I shall then have paid in premiums will be £99 L.5.0, but assuming I get income tax rebate on the present scale, the actual cost each year will be £29 L.4.9, or £892 L.6.0 in all. Therefore, I shall receive a £37 L.10.6 on my savings by way of dividend or interest on which I shall not have to pay income tax. And I shall also have protected my family properly during thirty years. Make a note of the address at once.

It is—142 Holborn Bars, E.C.1, and don't forget to mention the Radio Times. Good night everybody—good night!"



**If teeth
are "off colour"**
clear whiteness can be
quickly regained this new way

Just as you are naturally "off colour." You can restore them to clear whiteness very quickly.

Dental science has made a new discovery. It is a new way to get your teeth white. It is a new way to get your teeth white. It is a new way to get your teeth white.

Remove that film and what you see will amaze you. You are simply hiding their beauty now... just like grains on ivory.

This is the new way to get your teeth white. It is a new way to get your teeth white. It is a new way to get your teeth white.

Send coupon

Now, it is a new way to get your teeth white. It is a new way to get your teeth white. It is a new way to get your teeth white.

A few drops' use will astonish you. The difference will be noticeable. You owe clear teeth to yourself.

**It's just a film
More brushing won't do**

Run your tongue across your teeth. You will feel a film... a sticky film... that dulls and clouds your beauty.

Ordinary methods won't easily combat it.

Send the coupon to you today.

FREE Mail Order 6-Day Trial **Pepsodent**

THE PEPSODENT CO. The New-Day Quality Dentifrice
Dept. 270, 42, Southwark Bridge Road, London, S.E.1

PROGRAMMES FOR WEDNESDAY (December 8)

3.15 CONSTANCE WESTWORTH and FREDERICK LAMB
Notes
 The Day is Done
 My Boy Billy

3.24 ORCHESTRA
 Levee Down
 Hands Waken

3.30-11.0 S.B. from London (10.10 Local News)

2ZY MANCHESTER 384.8 M.

3.25 THE CASTLE OF SKYRON The Story of a Music. Miss ELFRIDA VIBONY 'Our Feet on the Sea (Seafaring Folk, Their Songs, Ashore and on the High Seas)

CECILE MARTIN (Sketches from Charles Dickens)
 Bob Sawyer, Medical Practitioner. Divulges the Tricks of the Trade (Pickwick Papers)
 Mrs. Raddie Sawyer's Landlady, Applies for Her Rent (Pickwick Papers)

W. Fern Finds His Way into Trinity Park Cottage and Receives Bad News (The Chimes)

DANCEBAND
 Fox-trot, 'Homes' Gay and Whiting
 Waltz, 'Waters of the Peckham' Lockman

COLLEEN CLIFFORD (Impressions and Songs at the Piano)

Just Nothing Original
Kitchen Yanga Original

By Rex Chevalier
My Boy Dur-

3.35 GUYDOLIN ROE (Pianissimo)
 A Short Recital
 Nocturne, E. Munc (Posthumous) Chopin
 Prelude, A Flat (Op. 28)
 La Fille aux cheveux de lin ('The Girl with the Flaxen Hair') Debussy
 La Cathédrale Engloutie
 Reflets dans l'eau
 The Island Spell Ireland

6.45 DORIS COWEN
 Dances Max Strange
 Morning Oley Speaks
 Thoughts Howard Parker
 Song of the Open Frank to Forge

2.5 QUINCY
 Piano Quintet Schumann

6.30-11.0 S.B. from London (10.10 Local News)



SOME OF THE ARTISTS IN TO-DAY'S PROGRAMMES.

Reading from left to right: Mr. Isaac J. Williams, who will give a Talk from Cardiff at 3.15. Mr. Joseph Green, tenor, and Miss Doris Hitchenor, soprano, who will take part in the Song Cycle, 'Flora's Holiday', to be given from Sheffield at 8.30. Mr. Walter Payne, baritone, who will sing in the Nottingham programme this evening. Mr. Gerald Kays, tenor, who will sing from Bournemouth to-night at 10.30.

3.45 ORCHESTRA MUSIC from the Plymouth Picture Theatre

4.45 MARGOT CLARKE (Soprano)

5.0 AFTERNOON TOPICS: Miss K. R. LOVELL
 Drinking Cups Down the Aisle

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS
 Lieut. Col. W. P. DAVEY, S.B. from Plymouth

7.30 app. S.B. from London

8.0 VARIETY

M. & R. RHYTHM AND DANCE BAND Music Director, E. MANN

Fox-trot, 'Who?' Rex
One step, 'Song was a Real Wild Child' Su

JRAN PAUL and LEONIE LASCHELLES introduce a Piano—and themselves

LANCE BAND
 Waltz, 'Am I Wanting my Tin' Edna and Johnson

ALICE VAUGHAN (Contralto)
 Cloud Route Deane Cleaver
 The Net M. or Conway Clarke
 Yes and Nay A. L.

DANCE BAND
 Fox-trot, 'Laurie and Sonny' Deane and Conrad
 Fox-trot, 'Sweet Child' Lewis, Whiting, Simpson

LANCE BAND
 Fox-trot, 'The Certain Part' Donaldson
 Fox-trot, 'Goodnight' Hakenpfort

3.30-11.0 S.B. from London (10.10 Local News)

6KH HULL 288.5 M.

3.30-4.0 Light Music

4.0 Afternoon Topics

4.15 FIELD'S QUARTET, relayed from the New Restaurant, King Edward Hotel

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

6.50 Royal Horticultural Society's Bulletin

7.0 WEATHER FORECAST, NEWS
 Lieut. Col. W. P. DAVEY, S.B. from Plymouth

7.30 app. S.B. from London

8.0 CHAMBER MUSIC

ARTHUR JOHNSON'S QUINCY
 Piano Quartet in G Minor Mozart

8.25 DORIS COWEN Soprano
 O That It Were So Frank Bridge
 The Dreamy Stoppel
 Spring Waters Puck and

2LS LEEDS-BRADFORD 297 M.A. 394.1 M.

11.30-12.30 FIELD'S CAFE ORCHESTRA, relayed from Field's Café, Commercial Street, Leeds

4.0 THE SCALA SYMPHONY ORCHESTRA, relayed from the Scala Theatre, Leeds

5.0 Miss D. NICHOLS, 'Songs by Liza Lehmann'

5.15 THE CHILDREN'S HOUR

6.0 Light Music

6.30 S.B. from London

6.50 Horticultural Bulletin

7.0 S.B. from London

8.0 POT-POURRI

Melodies of Yesterday and To-day

BARRY CONSTABLE (Tenor)

MARGARET FOX (Soprano)

ALICE PURCELL (Contralto)

JOHN MARTINDALE (Tenor)

GAYNE LEE (Baritone)

DARTY CONSTABLE'S DANCE BAND. (By kind permission of Messrs. Powel & Co., Ltd.)

J. WOODS-SMITH (Entertainer)

9.30-11.0 S.B. from London (10.10 Local News)

PROGRAMMES FOR WEDNESDAY (December 8)

8.40 SONG CYCLE OF NURSERY RHYMES
By ARTHUR J. HALL

Part I
Sing Down Del The Duke of York Little Miss
Middy; Sing a Song of Sixpence; Ride a Coal
Horse; Queen of Hearts; Hey Diddle, Diddle
Part II
Mare, Mare, Quite Contrary; Hickory, Dickory,
Do; Humpty Dumpty; Little Bo Peep;
Old Mother Hubbard; Old King Cole

9.55 "YORK," a Yorkshire Ltd. Tunes the Studio
Two Sketches in the Yorkshire Dialect, written
and played by S. Z. YALOWITZ

1 York has an Airman
Just in—A Yorkshire Lass

2 Yorks at Election Meetings
Singing Sheet—A Pal of York's

9.30-10.0 S.B. from London (10.10 Local News)

EST STOKES 288.5 M.

4.0 THE CAPTAIN THEATRE ORCHESTRA, directed
ROBERTSON

5.0 AFTERNOON TIMES E. DONOVAN BA-
LANCE, An Equatorial Experience

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

7.0 W. AFTER FIVE LAST NEWS

8.0 S.B. from London

8.0 THE CAPTAIN THEATRE ORCHESTRA, directed
ROBERTSON

9.0 AFTERNOON TIMES E. DONOVAN BA-
LANCE, An Equatorial Experience

9.15 THE CHILDREN'S HOUR

10.0 S.B. from London

10.0 THE CAPTAIN THEATRE ORCHESTRA, directed
ROBERTSON

11.0 AFTERNOON TIMES E. DONOVAN BA-
LANCE, An Equatorial Experience

11.15 THE CHILDREN'S HOUR

12.0 S.B. from London

12.0 THE CAPTAIN THEATRE ORCHESTRA, directed
ROBERTSON

1.0 AFTERNOON TIMES E. DONOVAN BA-
LANCE, An Equatorial Experience

1.15 THE CHILDREN'S HOUR

2.0 S.B. from London

2.0 THE CAPTAIN THEATRE ORCHESTRA, directed
ROBERTSON

3.0 AFTERNOON TIMES E. DONOVAN BA-
LANCE, An Equatorial Experience

3.15 THE CHILDREN'S HOUR

4.0 S.B. from London

4.0 THE CAPTAIN THEATRE ORCHESTRA, directed
ROBERTSON

5.0 AFTERNOON TIMES E. DONOVAN BA-
LANCE, An Equatorial Experience

5.15 THE CHILDREN'S HOUR

6.0 S.B. from London

5.0 Afternoon Times

5.15 THE CHILDREN'S HOUR

6.0 Musical Laboratory

6.15 LULIAN MORGAN: "Once Upon a Time"

6.30 S.B. from London

7.0 WEATHER & LATEST NEWS

Local Ch. W. & F. from S. & F. from London

7.30 app. S.B. from London

8.0 CHAMBER MUSIC

A PROGRAMME OF MUSIC BY A. J. ALAN
from the UNIVERSITY COLLEGE, ABERDEEN

MEGAN LEVY, Soprano

WILLIAM DAVIES (Baritone)

TRIO—W. H. J. JENKINS (Violin), E. J. WATKINS
(Viola), C. H. J. JENKINS (Cello)

TRIO
Two in G—Adagio and Gipsy Rondo Haydn

W. H. J. JENKINS
O Mistress Mine Shakespeare
Blow, Blow, Thine Winter Wind! Quilter
Dress a Dream Mendelssohn

8.30 "FIRE," A Play by A. J. ALAN
(See Radio Times)

8.40 MILES LLOYD

To Our Lady of Sorrows Mortyld M.
English Songs David de Lange
A Fun Fair Yoo! Angled de Angl

WILLIAM DAVIES

3. Marching A. J. ALAN
4. Marching A. J. ALAN

TRIO in B Flat Beethoven
(1) Quick and lively (2) Slow and Song
(3) Air and Variations

The Aborigine with College Song D. Jenkins

9.30-10.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE 312.5 M.

10.30-11.0 S.B. from London

11.0-11.30 S.B. from London

11.30-12.0 S.B. from London

12.0-12.30 S.B. from London

12.30-1.0 S.B. from London

1.0-1.30 S.B. from London

1.30-2.0 S.B. from London

2.0-2.30 S.B. from London

2.30-3.0 S.B. from London

3.0-3.30 S.B. from London

3.30-4.0 S.B. from London

4.0-4.30 S.B. from London

4.30-5.0 S.B. from London

5.0-5.30 S.B. from London

5.30-6.0 S.B. from London

2BD ABERDEEN 500 M.

3.45-4.0 S.B. from London

4.0-4.30 S.B. from London

4.30-5.0 S.B. from London

5.0-5.30 S.B. from London

5.30-6.0 S.B. from London

6.0-6.30 S.B. from London

6.30-7.0 S.B. from London

7.0-7.30 S.B. from London

7.30-8.0 S.B. from London

8.0-8.30 S.B. from London

8.30-9.0 S.B. from London

9.0-9.30 S.B. from London

9.30-10.0 S.B. from London

10.0-10.30 S.B. from London

10.30-11.0 S.B. from London

11.0-11.30 S.B. from London

11.30-12.0 S.B. from London

12.0-12.30 S.B. from London

12.30-1.0 S.B. from London

1.0-1.30 S.B. from London

1.30-2.0 S.B. from London

2.0-2.30 S.B. from London

2.30-3.0 S.B. from London

3.0-3.30 S.B. from London

3.30-4.0 S.B. from London

4.0-4.30 S.B. from London

4.30-5.0 S.B. from London

5.0-5.30 S.B. from London

5.30-6.0 S.B. from London

6.0-6.30 S.B. from London

6.30-7.0 S.B. from London

7.0-7.30 S.B. from London

7.30-8.0 S.B. from London

8.0-8.30 S.B. from London

8.30-9.0 S.B. from London

Tuesday's Northern Programmes.

(Continued from page 573)

5NO NEWCASTLE 312.5 M.

11.30-12.0 S.B. from London

12.0-12.30 S.B. from London

12.30-1.0 S.B. from London

1.0-1.30 S.B. from London

1.30-2.0 S.B. from London

2.0-2.30 S.B. from London

2.30-3.0 S.B. from London

3.0-3.30 S.B. from London

3.30-4.0 S.B. from London

4.0-4.30 S.B. from London

4.30-5.0 S.B. from London

5.0-5.30 S.B. from London

5.30-6.0 S.B. from London

6.0-6.30 S.B. from London

6.30-7.0 S.B. from London

7.0-7.30 S.B. from London

7.30-8.0 S.B. from London

8.0-8.30 S.B. from London

8.30-9.0 S.B. from London

9.0-9.30 S.B. from London

9.30-10.0 S.B. from London

10.0-10.30 S.B. from London

(December 9)

Dr. C. Lewis King
of Walnut Tree, Tenn.
for Turner

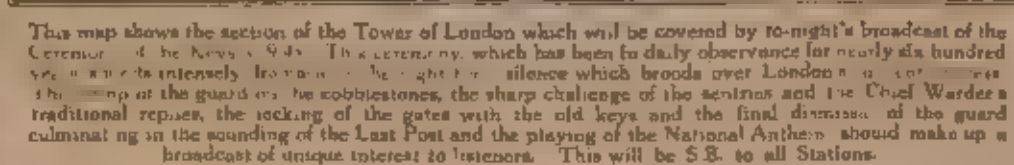
2014-2015 A Super W
2014-2015 A Super W

The BFL
The K...

saviour, he came into the world poor. In spite of this handicap he got on well, and when the

945 THE CEREMONY OF THE KEYS
A Talk by Mr. THE ARCHBISHOP OF CANTERBURY on this
ceremony at the Tower of London, etc.

SHI THE SAVING BEYOND



6. Herewith of this handicap he got on well, and when the *S.B. from London*

N.B. from London

PROGRAMMES FOR THURSDAY (December 9)

5IT BIRMINGHAM. 491.8 M.

- 3.45 THE STATION PIANOFORTE QUINCY, Leader
4.45 LUTEDOLINE HOLLIS (Soprano). NIGHT
DALLAWAY (Pianoforte)
5.15 THE CHILDREN'S HOUR
6.0 HANCO TUBLEY'S ORCHESTRA, relayed from
Prince & Lyle
6.35 S.B. from London
7.40 Mr W. A. SUMMERS, 'Famous Novels' 14
The Psychological Novel: 'Crime and Punish-
ment'

8.0 FAVOURITE PART SONGS

THE STATION REPERTORY CHORUS, conducted by
JOSEPH LEWIS

- HALI, Smiling Morn Spofforth
My Love is Like a Red, Red Rose Spofforth
In Silent Night Brahms
Love Fare Thee Well Brahms
FRANKLY FISHER (Tenor)
I Hear a Thrush at Eve Cadogan
Farewell By Purcell
The Girl to Maiden Spofforth
Weep You No More, Sad Fountains
Maiden Richard on
Rest Thee on This Mossy Pillow (loc
L. 1's voices only) Spofforth
O. H. M. Three, My Babe Spofforth
Good Night, Beloved Purcell

8.30 S.B. from London

9.0 INSTRUMENTAL MUSIC

- Daisy Shimmers (Violon)
FREDERICK BROOK (Pianoforte)
Duet for Two Violins in D. Op. 87 Spofforth
'Quick'; 'Rather slow, broadly'.
R. L.
Duet for Two Violins and Pianoforte
Mozart
'Quick'; 'Moderately slow'; 'Very
quick'

9.30 12.0 S.B. from London (10.10 Local
News)

6BM Bournemouth. 306.1 M.

11.15 12.15 MIDDAY MUSIC from Beale's
Restaurant, Old Christchurch Road
Directed by GILBERT STACEY

- March, 'Hail Europe'
Valse, 'Magic of Love'
Selection, 'No, No, Nanette'
Song, 'Phyllis Has Such Charming Graces'
When D-I Care' arr. Lane W. Mason
Song of the Volga Boatmen
Transcribed by Gilbert Stacey
Selection, 'Madame Butterfly' Purcell
Valse, 'Romance Sans Paroles' Van Goyen
Morris Dance, 'S催眠 Bug' Holiday

3.0 BROADCAST TO SCHOOLS Mr C. H. B.
O'Connell, 'Everyday Life in Wessex in Ancient
Times'

3.45 Afternoon Topics

4.0 TRAVEL MUSIC from Beale's Restaurant,
Old Christchurch Road. Directed by GILBERT
STACEY

- March, 'Hail Europe'
Valse, 'Magic of Love'
Selection, 'No, No, Nanette'
Song, 'Phyllis Has Such Charming Graces'
When D-I Care' arr. Lane W. Mason
Song of the Volga Boatmen
Transcribed by Gilbert Stacey
Selection, 'Madame Butterfly' Purcell
Valse, 'Romance Sans Paroles' Van Goyen
Morris Dance, 'S催眠 Bug' Holiday

Song, 'All Hail Thea Dwellings' ('Faust' (Gounod)
Pianoforte, 'Hail Him Beauty Shore' Henderson

5.15 THE CHILDREN'S HOUR

- 6.0 Musical Interlude
6.15 For Farther Mr. O. F. STEVENS, 'Facing
Machinery and the City
6.35 S.B. from London
7.40 The Rev. H. T. BURY, 'Winter Sports in
Canada and New Zealand'
8.0 THE WIRELESS ORCHESTRA, conducted by
Capt. W. A. FEATHERSTON
March, 'Spirit of Pagentry' Plancher
Selection, 'Valse' M. Pugh
8.20 COLLEEN CLIFFORD (Songs at the Piano)



TURNER'S SELF-PORTRAIT

To-day Mr C. Lewis Hunt's weekly Talk on famous artists will
deal with Turner and his works. This picture of Turner as a
young man, painted by himself, hangs in the Tate Gallery, London.

8.30 'LANDING THE SHARK'

By VIVIAN TIDMANN

Played by THE LONDON RADIO REPERTORY
PLAYS

Presented by R. E. JEFFREY

The story of an attempted 'get away' by a
commercial crook and how it was frustrated by
a clever girl in his office, but as the denouement
the ends of justice were not altogether
served in this case.

Characters

Gerald Graystone (a Bucket Shop Keeper)
Mary Sothe (His Typist) DANCER
Thomas Brown (a Detective) DANCER

Costume design by the usual
designer and the Gerald Graystone

8.51 COLLEEN CLIFFORD (More Songs at the Piano)

9.0 DANCES, OLD AND NEW

- 9.15 S.B. from London
9.30 S.B. from London
9.45 S.B. from London
10.0 S.B. from London
10.15 S.B. from London
10.30 S.B. from London
10.45 S.B. from London
11.0 S.B. from London
11.15 S.B. from London
11.30 S.B. from London
11.45 S.B. from London
12.0 S.B. from London

9.30-12.0 S.B. from London (10.10 Local News)

SWA CARDIFF. 353 M.

12.30-1.30 Lunch-Time Music from the Carlton
Radio

4.0 New Gramophone Records

4.45 Mr. O. M. HAINES, 'Playwrights Post and
Present'—(1) Chelkoff

5.0 Pianoforte Recital

5.15 THE CHILDREN'S HOUR

6.0 Mr. A. O. PAYS JONES, 'The Place of Poetry
in Life'

6.15 S.B. from London

7.35 Councillor W. DEACON, Mayor of
Bridgewater, 'The Romance of Radnor'

7.50 HANDEL'S 'SAMSON'

First Concert since 1850

of the

NEWPORT CHORAL SOCIETY

Relayed from the Central Hall, Newport

Characters

Samson WALTER CLYDE
Delilah (His Wife) STUART
Harapha (A Giant of Gath) ROBERTSON
Isaiah (Samson's Father) STUART
Christine Woman MARY BLANKET

Princes of Gath, Chorus of Israelites
and Philistines

Conductor: ALFRED JONES

SAMSON was composed immediately
after Messiah, and in about the same
length of time as suffered for that work
three weeks. Some of the words
Handel used are not of high poetic value,
but a good deal of the libretto is of
super quality, being taken from Milton's
Samson Agonistes.

There is a pathetic story of Handel
in his old age, at a performance of the
Oratorio, weeping as he listened to the
air 'Total Eclipse,' in which Samson
laments his loss of sight—for Handel
himself had then become blind.

The work is divided into three parts.

PART ONE

We find Samson, blinded and made captive
by the Philistines, standing before his prison in
Gaza. A feast day of the god Dagon is being
celebrated, and the Priests of the temple hymn
their God.

Samson's father, Manoah, his friend Micah,
and other Israelites come to visit him, and
console with him. Samson acknowledges his
punishment just, but is sure that Dagon, vain-
ly trusted against God, will be overthrown, and
in a fine Air prays the God of Israel to raise
the temple of this world. He feels his life is
almost ended, and his friends rejoice him at
the joys to be his in another world.

PART TWO

The same scene, and the same mood, pre-
vail at the opening of the work. Samson,
Manoah and his Israelite friends call on God
to save him from the fall of Gaza.

Now Delilah (here, it is to be remembered
figuring as Samson's wife) appears, with a train
of virgins as Thuras, and pretends to be pen-
itent, and to have returned, and so

on guard, Harapha, approaches,
and boasts how he would have ruined Samson
if they had met while yet the Israelite had his
strength, but now of course, 'he is' and some
even such a lie. They sing, in a fine duet,
their mutual defiance, and then Manoah proposes

PROGRAMMES FOR FRIDAY (December 10)

2LO LONDON. 361 4 M.

10-20 Lunch Time Music from the Hotel Metro pub.

3-20 M. STERN'S Elementary French

3-45 LISTS FOR SCHOOL CHILDREN
BY THE PEOPLE'S CONCERT SOCIETY
in co-operation with the B.B.

ALBERTS CONCERT OF FORTY SERIES. THE
MURRAY CHAPMAN ORCHESTRA, conducted by
FRANK BRIDGES.

The First Part devoted to modern British Music.
1. On Hearing of the First Cuckoo in Spring Delia
2. The Lady Mary A.

3. She and Fennel a Dance. Ballet-Gardens
rearranged for Strings by G. Sanger.

The Second Part will include miscellaneous items,
the titles of which will be given out by the
B.B.

4-45 SHORT VIOLIN AND PIANO RECITAL BY
PHYLLIS NASH (Violinist)

DOUGLAS DUDLEY, Pianist.
First Movement from Sonata in C minor by Beethoven.
Piano.

PRELUDE AND ALLEGRO
Dancing Waltz
Concerto in F Sharp Major
Violin Sonata
Dance of the Gnomes
Sleepy Song
Andante

5-15 THE CHILDREN'S HOUR

MEETS AND MEETINGS DAY
Songs by Phyllis Nash and John Bond.
Recitations by Heather Stradwick and Iris
the Lion.
Songs by Louis Hunscock, 'Collo Song' by Sydney

6-0 ORCHESTRAL MUSIC. FRANK WERNER
ORCHESTRA, from the Prince of Wales Playhouse,
London.

7-0 TIME SIGNAL, B.B.C. WEATHER FORECAST
LOCAL NEWS BULLETIN
MR. PARRY SCHOLDS: The B.B.C. Music Centre

7-30 app. Musical Interlude

7-40 app. Topical Talk.

8-0 'THE BARBER OF SEVILLE'

Admission: 5p. Box: 10p.

Barber of Seville
Hosanna
Count Almaviva
Fennel
His mother
Barber of Seville
Fennel, Almaviva

MANY listeners will have in their hands
the libretto of the Opera. To those
who have not, a short description of the action.
where the characters appear, may be
welcome.

The Opera, which Rossini wrote in the amazingly
short time of three weeks, follows the main
actions of two lovers. They are opposed by the
girl's guardian, who intends to marry her himself,
and are helped through by the town barber,
Figaro—where the Opera's title. (The Figaro
is a creation of Beaumarchais, appears also in
Molière as Figaro in 'Le Figaro' and in
Zola as Figaro in 'Le Figaro'.)

Act I

There is a long Overture (a favourite concert
piece) which begins with a Slow Movement, and
finishes with a gay, Quick main section.

At dawn, in a room in
Seville, Count ALMAVIVA (Tenor), who is
by his servant FENNELLO (Baritone) and profes-
sional musicians (Chorus), announces Rosina
ward of the Barber. Presently the Count is
left alone, and the lively, bustling Town

Barber, FENNELLO (Baritone) appears, singing his
the city's fortune. The Count
then

the Count drives her back into the
The Count bribes Fennel, who promises
to be a
drunken soldier, a

Barolo enters with DON BASILIO (Bass). Rosina
music-master. Three two plot for the
founding of Count Almaviva and for the Doc-
tor's own marriage on the next day with Rosina.

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MR. E. V. KNOX, who appears as the sixth
in the series of Modern Harmonies, is one
of the very brightest of the stars that twinkle
regularly in the historic pages of *Punch* where
that was not really funny has ever been

He is, in addition, a book-fair machine. *Punch*
beginning, "An Hour from Victoria," "Fancy

9-45 KEYBOARD MUSIC

Of the LATE AND EARLY YEARS (ENTERTAINMENT)
played by Mr. N. N. N.

1. The first of the early years (1615-1700)
2. The second of the early years (1700-1800)
3. The third of the early years (1800-1900)

4. The fourth of the early years (1900-1910)
5. The fifth of the early years (1910-1920)

6. The sixth of the early years (1920-1930)
7. The seventh of the early years (1930-1940)

8. The eighth of the early years (1940-1950)
9. The ninth of the early years (1950-1960)

10. The tenth of the early years (1960-1970)
11. The eleventh of the early years (1970-1980)

12. The twelfth of the early years (1980-1990)
13. The thirteenth of the early years (1990-2000)

14. The fourteenth of the early years (2000-2010)
15. The fifteenth of the early years (2010-2020)

16. The sixteenth of the early years (2020-2030)
17. The seventeenth of the early years (2030-2040)

18. The eighteenth of the early years (2040-2050)
19. The nineteenth of the early years (2050-2060)

20. The twentieth of the early years (2060-2070)
21. The twenty-first of the early years (2070-2080)

22. The twenty-second of the early years (2080-2090)
23. The twenty-third of the early years (2090-2100)

24. The twenty-fourth of the early years (2100-2110)
25. The twenty-fifth of the early years (2110-2120)

26. The twenty-sixth of the early years (2120-2130)
27. The twenty-seventh of the early years (2130-2140)

28. The twenty-eighth of the early years (2140-2150)
29. The twenty-ninth of the early years (2150-2160)

30. The thirtieth of the early years (2160-2170)
31. The thirty-first of the early years (2170-2180)

32. The thirty-second of the early years (2180-2190)
33. The thirty-third of the early years (2190-2200)

34. The thirty-fourth of the early years (2200-2210)
35. The thirty-fifth of the early years (2210-2220)

36. The thirty-sixth of the early years (2220-2230)
37. The thirty-seventh of the early years (2230-2240)

38. The thirty-eighth of the early years (2240-2250)
39. The thirty-ninth of the early years (2250-2260)

40. The fortieth of the early years (2260-2270)
41. The forty-first of the early years (2270-2280)

42. The forty-second of the early years (2280-2290)
43. The forty-third of the early years (2290-2300)

44. The forty-fourth of the early years (2300-2310)
45. The forty-fifth of the early years (2310-2320)

46. The forty-sixth of the early years (2320-2330)
47. The forty-seventh of the early years (2330-2340)

48. The forty-eighth of the early years (2340-2350)
49. The forty-ninth of the early years (2350-2360)

50. The fiftieth of the early years (2360-2370)
51. The fifty-first of the early years (2370-2380)

52. The fifty-second of the early years (2380-2390)
53. The fifty-third of the early years (2390-2400)

54. The fifty-fourth of the early years (2400-2410)
55. The fifty-fifth of the early years (2410-2420)

56. The fifty-sixth of the early years (2420-2430)
57. The fifty-seventh of the early years (2430-2440)

58. The fifty-eighth of the early years (2440-2450)
59. The fifty-ninth of the early years (2450-2460)

60. The sixtieth of the early years (2460-2470)
61. The sixty-first of the early years (2470-2480)

62. The sixty-second of the early years (2480-2490)
63. The sixty-third of the early years (2490-2500)

64. The sixty-fourth of the early years (2500-2510)
65. The sixty-fifth of the early years (2510-2520)

66. The sixty-sixth of the early years (2520-2530)
67. The sixty-seventh of the early years (2530-2540)

68. The sixty-eighth of the early years (2540-2550)
69. The sixty-ninth of the early years (2550-2560)

70. The seventieth of the early years (2560-2570)
71. The seventy-first of the early years (2570-2580)

72. The seventy-second of the early years (2580-2590)
73. The seventy-third of the early years (2590-2600)

74. The seventy-fourth of the early years (2600-2610)
75. The seventy-fifth of the early years (2610-2620)

76. The seventy-sixth of the early years (2620-2630)
77. The seventy-seventh of the early years (2630-2640)

78. The seventy-eighth of the early years (2640-2650)
79. The seventy-ninth of the early years (2650-2660)

80. The eightieth of the early years (2660-2670)
81. The eighty-first of the early years (2670-2680)

82. The eighty-second of the early years (2680-2690)
83. The eighty-third of the early years (2690-2700)

84. The eighty-fourth of the early years (2700-2710)
85. The eighty-fifth of the early years (2710-2720)

86. The eighty-sixth of the early years (2720-2730)
87. The eighty-seventh of the early years (2730-2740)

88. The eighty-eighth of the early years (2740-2750)
89. The eighty-ninth of the early years (2750-2760)

90. The ninetieth of the early years (2760-2770)
91. The ninety-first of the early years (2770-2780)

92. The ninety-second of the early years (2780-2790)
93. The ninety-third of the early years (2790-2800)

94. The ninety-fourth of the early years (2800-2810)
95. The ninety-fifth of the early years (2810-2820)

96. The ninety-sixth of the early years (2820-2830)
97. The ninety-seventh of the early years (2830-2840)

98. The ninety-eighth of the early years (2840-2850)
99. The ninety-ninth of the early years (2850-2860)

100. The hundredth of the early years (2860-2870)
101. The hundred-first of the early years (2870-2880)

102. The hundred-second of the early years (2880-2890)
103. The hundred-third of the early years (2890-2900)

104. The hundred-fourth of the early years (2900-2910)
105. The hundred-fifth of the early years (2910-2920)

106. The hundred-sixth of the early years (2920-2930)
107. The hundred-seventh of the early years (2930-2940)

108. The hundred-eighth of the early years (2940-2950)
109. The hundred-ninth of the early years (2950-2960)

110. The hundred-tenth of the early years (2960-2970)
111. The hundred-eleventh of the early years (2970-2980)

112. The hundred-twelfth of the early years (2980-2990)
113. The hundred-thirteenth of the early years (2990-3000)

114. The hundred-fourteenth of the early years (3000-3010)
115. The hundred-fifteenth of the early years (3010-3020)

116. The hundred-sixteenth of the early years (3020-3030)
117. The hundred-seventeenth of the early years (3030-3040)

118. The hundred-eighteenth of the early years (3040-3050)
119. The hundred-nineteenth of the early years (3050-3060)

120. The hundred-twentieth of the early years (3060-3070)
121. The hundred-twenty-first of the early years (3070-3080)

122. The hundred-twenty-second of the early years (3080-3090)
123. The hundred-twenty-third of the early years (3090-3100)

124. The hundred-twenty-fourth of the early years (3100-3110)
125. The hundred-twenty-fifth of the early years (3110-3120)

126. The hundred-twenty-sixth of the early years (3120-3130)
127. The hundred-twenty-seventh of the early years (3130-3140)

128. The hundred-twenty-eighth of the early years (3140-3150)
129. The hundred-twenty-ninth of the early years (3150-3160)

130. The hundred-thirtieth of the early years (3160-3170)
131. The hundred-thirty-first of the early years (3170-3180)

132. The hundred-thirty-second of the early years (3180-3190)
133. The hundred-thirty-third of the early years (3190-3200)

134. The hundred-thirty-fourth of the early years (3200-3210)
135. The hundred-thirty-fifth of the early years (3210-3220)

136. The hundred-thirty-sixth of the early years (3220-3230)
137. The hundred-thirty-seventh of the early years (3230-3240)

138. The hundred-thirty-eighth of the early years (3240-3250)
139. The hundred-thirty-ninth of the early years (3250-3260)

140. The hundred-fortieth of the early years (3260-3270)
141. The hundred-forty-first of the early years (3270-3280)

142. The hundred-forty-second of the early years (3280-3290)
143. The hundred-forty-third of the early years (3290-3300)

144. The hundred-forty-fourth of the early years (3300-3310)
145. The hundred-forty-fifth of the early years (3310-3320)

146. The hundred-forty-sixth of the early years (3320-3330)
147. The hundred-forty-seventh of the early years (3330-3340)

148. The hundred-forty-eighth of the early years (3340-3350)
149. The hundred-forty-ninth of the early years (3350-3360)

150. The hundred-fiftieth of the early years (3360-3370)
151. The hundred-fifty-first of the early years (3370-3380)

152. The hundred-fifty-second of the early years (3380-3390)
153. The hundred-fifty-third of the early years (3390-3400)

154. The hundred-fifty-fourth of the early years (3400-3410)
155. The hundred-fifty-fifth of the early years (3410-3420)

156. The hundred-fifty-sixth of the early years (3420-3430)
157. The hundred-fifty-seventh of the early years (3430-3440)

158. The hundred-fifty-eighth of the early years (3440-3450)
159. The hundred-fifty-ninth of the early years (3450-3460)

160. The hundred-sixtieth of the early years (3460-3470)
161. The hundred-sixty-first of the early years (3470-3480)

162. The hundred-sixty-second of the early years (3480-3490)
163. The hundred-sixty-third of the early years (3490-3500)

164. The hundred-six

PROGRAMMES FOR FRIDAY (December 10)

5IT BIRMINGHAM. 491.8 M.
1.45 BROADCAST TO SCHOOLS: Lecture 23, Mr. F. J. CLIFFORD. Music—An Art, not an Industry

4.15 Lozells Picture House Orchestra
4.45 Miss KATHLEEN STEEL-HARRIS, 'Arts and Crafts—Yo Printer, Hys Mark'
 ETHEL WILLIAMS (Contralto)

5.15 THE CHILDREN'S HOUR: Sunset Story written by G. Bernard Shaw and told by Janet Joyce

6.0-11.0 S.B. from London (10.10 Local News)
6BM BOURNEMOUTH. 306.1 M.
3.45 Mr. H. RUSSELL BENNETT, 'Gay Days at Bath: The Regency Period'
4.0 A LIGHT RUSSIAN PROGRAMME:

THE WINDLASS ORCHESTRA, conducted by Capt. W. A. FEATHERSTONE

Overture, 'Russian and Legends' Glinka

Song, 'Vladimir and Marya' Glinka

Glinka was a native composer. He was a student in Italy, and then worked with a Russian composer, who at last told him he was to go home and write Russian music, which he proceeded to do with great success. After writing the Opera, 'A Life for the Czar', he produced 'Russian and Legends' in 1842, when he was thirty-eight. This is a strange Opera of Dukes and Knights, Poets, Dwarfs and Fairies.

4.20 LYDA DANILOVA (Contralto)
 Chrysanthemum Wagner
 In the Moment of Confession Scriabin

4.25 ORCHESTRA
 Suite, 'Casse Noisette' Tchaikovsky

4.40 LYDA DANILOVA
 Changing of Time Barbiere

4.45 ORCHESTRA
 From a Russian Village Marenco
 Suite from 'Eugene Onegin' Tchaikovsky

5.0 LYDA DANILOVA
 Full the Glass Debussy
 Dying Flowers Liszt

5.5 ORCHESTRA
 Selection, 'Catherines,' Part 2
 Tchaikovsky, arr. Morgan

5.15 THE CHILDREN'S HOUR
6.0 ORCHESTRAL MUSIC: relayed from the Grand Super Cinema, Westbourne. Directed by the Grand Orchestra

6.15 Debate: 'That True Idleness is Deserving of the Highest Praise.' Proposed by Mr. HUGH STOKES. Opposed by Mr. RUSSELL BENNETT

6.45 ORCHESTRAL MUSIC: from the Grand Super Cinema

7.0-11.0 S.B. from London (10.10 Local News)
5WA CARDIFF. 353 M.
3.15 BROADCAST TO SCHOOLS: London programme relayed from Devenbury

4.45 RAY KAY: 'More Feathered Fantasies—Mr. Lovebird Tells of Jewish Song'

5.0 Ten Time Music: from the Carlton Restaurant

5.15 THE CHILDREN'S HOUR
6.0 Capt. C. H. BREWER, M.C., 'Archers in Action'
6.15-11.0 S.B. from London (10.10 Local News)
2ZY MANCHESTER. 384.6 M.
1.15-2.0 Pianoforte Trio: from the Piccadilly

2.25 BROADCAST TO SCHOOLS: Lancashire's History—The Opening Up of Tradeways—Canals and Railways—Cotton Machinery Inventions, Peterloo and the Reform Bill

3.45 AFTERNOON CONCERT

Given by THE STATION at the BEZEL on Behalf of THE MANCHESTER AND BALFORD HOYS' AND GIRLS' BRIGADES AND HOMES AND CHILDREN'S HOMES, relayed from the Huddersfield

JOHN FARRER (Tenor)

Onward, Awake Beloved (Hawala's Wedding Song) Coleridge-Taylor



Mr. E. V. KNOX.

known to all readers of 'Punch' as Evoc, will entertain London listeners to-night at 9.30 with a Talk on the subject of No Borneo, but Bournemouth.

 Who Is Sylvia? Schubert
 La Donna e Mobile (Woman is a Fickle Thing) Verdi
 A Farewell Liszt

4.0 Made by THE STATION QUARTET

 March, 'Under the Stars' Weiss
 Waltz, 'Dakota' Gungl
 Selection from 'The Beggar's Opera' arr. Austin
 Second 'Maid of Arles' Suite ('L'Arlésienne') Bizet

Selection from 'Her Soldier Boy' Romberg

WHAT was it made the Beggar's Opera in its own day so great a 'draw'? It is no good answering 'the political allusions,' for that 'day,' it must be remembered, was a century or more, and sly hints at Ministers and Courtiers ceased to be topical, just as the secret matter of a great deal of Gilbert and Sullivan has ceased to be topical. Nor is it possible to suppose that, as drama, the thing caught the public imagination, for the actual is the best of the best.

So, Gay and Pepusch (who respectively wrote the libretto and collected and fitted the tunes) captured and retained their public, just as Gilbert and Sullivan captured and retained theirs, by a happy mixture of frank farce and surprise, but sound, tune. A good tune will go anywhere and just any length of time. Sullivan had to make his own tunes. Pepusch could pick up such things in the street, for a good many

sixty to be heard with a very few in his day

Since the Beggar's Opera was first produced in 1728 the Opera had a long run, under Mr. Noyes' management, and it has lately been revived again by Mr. Frederick Austin arranged in a new style, etc., for that production, and the same work was more that of re-creation arrangement, and much of the Opera at Huddersfield was one to his artistic production.

5.0 AFTERNOON TOPICS: Mrs. LAYTON KEMP
 'It's Dogged as Dies It'

5.15 THE CHILDREN'S HOUR: Songs and Music about Animals—The Grasshopper, The Guinea Pig, The Teddy Bear, The Pencil, The Three Foxes, and a Little Story by Auntie

6.0 THE MANCHESTER 'CELEBRITY' ORCHESTRA: The Hotel Majestic, St. Andrew's, the Sea, and Director, GERALD W. BENTON

7.0-11.0 S.B. from London (10.10 Local News)
6KH HULL. 288.5 M.
11.30-12.30: relayed from the

3.30 BROADCAST TO SCHOOLS: Mr. H. I. The Story of Everyday Life—4.0

4.0 Afternoon Topics
4.15 FIELD'S QUARTET: relayed from the New Restaurant, King Edward Street

5.15 THE CHILDREN'S HOUR
6.0 Light Music
6.25 Mr. J. O. STEPHENS, Weekly Football Talk
6.35-11.0 S.B. from London (10.10 Local News)
2LS LEEDS-BRADFORD. 297 M. & 294.1 M.
11.30-12.30 FIELD'S CAFE ORCHESTRA: relayed from Field's Cafe, Cornhill Street, Leeds

3.30 BROADCAST TO SCHOOLS: Mr. HERBERT BAKER, Musical Appreciation—3) Group Music

4.0 THE SCALE SYMPHONY ORCHESTRA: relayed from the Scale Theatre, Leeds

5.0 AFTERNOON TOPICS: Mrs. M. M. HENDERSON, 'Yorkshiremen in Fiction and Fact'

5.15 THE CHILDREN'S HOUR
5.0 THE STATION TRIO
7.0-11.0 S.B. from London (10.10 Local News)
6LV LIVERPOOL. 288.5 M.
4.0 GAILLARD and his ORCHESTRA: from the Scala Theatre

5.0 AFTERNOON TOPICS: MANNING CHASE, 'Merry as Father Christmas'

5.15 THE CHILDREN'S HOUR
6.0 THE STATION PIANOFORTE QUARTET
6.30 S.B. from Manchester
7.0-11.0 S.B. from London (10.10 Local News)

PROGRAMMES FOR FRIDAY (December 10)

5NC NOTTINGHAM. 288.5 M.

11.30-12.30 Morning Concert, relayed from London

3.45 *Tea Time* (10.10 Local News)

4.45 Afternoon Topics: The Rev. C. H. Hodgson, 'New Books'

5.15 *Tea Time* (10.10 Local News)

6.15 *Tea Time* (10.10 Local News)

6.30-11.0 S.B. from London (10.10 Local News)

5PY PLYMOUTH. 288.5 M.

3.30 *Tea Time* (10.10 Local News)

4.0 *Tea Time* (10.10 Local News)

4.15 *Tea Time* (10.10 Local News)

5.15 *Tea Time* (10.10 Local News)

6.0 *Tea Time* (10.10 Local News)

6.30-11.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 288.5 M.

11.30-12.30 Morning Concert, relayed from London

4.0 *Tea Time* (10.10 Local News)

4.15 *Tea Time* (10.10 Local News)

4.45 *Tea Time* (10.10 Local News)

5.15 *Tea Time* (10.10 Local News)

6.0 *Tea Time* (10.10 Local News)

6.30-11.0 S.B. from London (10.10 Local News)

6ST STOKE. 288.5 M.

3.30 *Tea Time* (10.10 Local News)

4.0 *Tea Time* (10.10 Local News)

4.15 *Tea Time* (10.10 Local News)

4.45 *Tea Time* (10.10 Local News)

5.15 *Tea Time* (10.10 Local News)

6.0 *Tea Time* (10.10 Local News)

6.30-11.0 S.B. from London (10.10 Local News)

6.45 *Tea Time* (10.10 Local News)

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5SX SWANSEA. 288.5 M.

3.0 *Tea Time* (10.10 Local News)

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6.0 *Tea Time* (10.10 Local News)



AT Bournemouth today
Miss Lydia Danilova, contralto, singing in the Russian Programme at 4.0 and Mr Hugh Stokes, who will take part in the debate at 6.15.

11.0-12.0 The Annual Ball of the S.A.C.A.

DANCE MUSIC by the KIMBERLYS DANCE

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

3.0-3.30 *Tea Time* (10.10 Local News)

3.45 *Tea Time* (10.10 Local News)

4.0 *Tea Time* (10.10 Local News)

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8.15 *Tea Time* (10.10 Local News)

Thursday's Northern Programmes.

(Continued from page 582)

5NO NEWCASTLE. 312.5 M.

4.0 *Tea Time* (10.10 Local News)

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PROGRAMMES FOR SATURDAY (December 11)

The 1812 Overture is only an indifferent work, possessing merely a patriotic and a significance. Not all authors are proud of their best-sellers; '1812' has become a familiar battle piece, and seems likely to remain chief among the favourites in that category.

FRANK WEBSTER (Tenor)

Daffodil Gold Holman
Clorinda Morgan
The Lute of S. T. Crampton

ORCHESTRA

Selection, 'A Chinese Honeymoon' Talbot

FRANK HARTLEY and GEORGE BARKER (Piano Entertainers)

1. A Little Meyer
2. My Night With Baby Meyer
3. Mrs. Hoby Crampton

Chas. M. Early in the Morning

1. Fine With You

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PROGRAMMES FOR SATURDAY (December 11)

5.0 Afternoon Topics
5.15 THE CHILDREN'S HOUR
6.0 Lady Mair
6.30-12.0 S.B. from London (10.10 Local News)

6LV LIVERPOOL 288.5 M.

4.0 AFTERNOON TOPICS KATE LOVELL, 'A True Ghost Story'
4.15 MONTAGUE'S SYMPHONIES, relayed from the Edinburgh Cafe Ballroom
5.15 THE CHILDREN'S HOUR
5.45 A HOME FROM 'OLIVER TWIST' By Charles Dickens
Mrs. Corney Mrs. HAROLD DICKINSON
Mr. Mair Mr. HON. H. FRANCIS
Scene: Mrs. Corney's sitting-room in the work house.

6.15 MONTAGUE'S SYMPHONIES, relayed from the Edinburgh Cafe Ballroom
6.30-12.0 S.B. from London (10.10 Local News)

5NG NOTTINGHAM. 288.5 M.

11.30-12.30 Grandophone Records
3.45 SAM CL. ROSS and his BAND, relayed from the Palais de Danse
5.0 THE CHILDREN'S HOUR
6.15 MARCEL HOUCKINSON (Pianoforte)
6.30-12.0 S.B. from London (10.10 Local News)

SPY PLYMOUTH. 288.5 M.

11.0-12.0 GEORGE EAST and his QUARTET, relayed from Popham's Restaurant
3.0 The Station Orchestra
4.0 Afternoon Topics
4.15 TRA-TIME MUSIC—THE ROYAL HOTEL TRIO, directed by ALBERT FULLBROOK
5.15 THE CHILDREN'S HOUR
6.0 ST. GABRIEL'S MALE VOICE QUARTET
6.30-12.0 S.B. from London (10.10 Local News)

6FL SHEFFIELD. 288.5 M.

4.15 ORCHESTRA, relayed from the Grand Hotel
5.15 THE CHILDREN'S HOUR Ne-hows and Nicos EPIPHAN, HARRY BOOTH (Cornet), MAY S. BATHAN (Pianoforte); MARY COLDWELL, songs.
6.0 Musical Interlude
6.30 S.B. from London (10.10 Local News)
10.30 DANCE MUSIC SATURDAY DINNER DANCE, relayed from the Grand Hotel, directed by S. DANTE SKIRAG
11.0-12.0 S.B. from London

6ST STOKE. 288.5 M.

4.0 THE CAPITAL THEATRE ORCHESTRA, directed by 'Ringo'
5.0 AFTERNOON TOPICS MARIE FRANCE: 'Alma Maria's Happy Christmas'

5.15 THE CHILDREN'S HOUR
6.0 THE MAORI DANCE ORCHESTRA
6.30-12.0 S.B. from London (10.10 Local News)

SSX SWANSEA. 288.5 M.

4.0 THE DANCANT, relayed from the Bo. Lounge Cafe Restaurant
5.0 'THE CHILDREN'S HOUR'
6.0 T. D. JONES (Short Pianoforte Recital)
6.30 S.B. from London
7.40 Mr. J. C. GIFFITH-JONES, 'Association Football in West Wales'
8.0-12.0 S.B. from London (10.10 Local News)

Northern Programmes.

5NO NEWCASTLE. 312.5 M.

11.30 North 7. Brown (Pianoforte) Edith Thompson
12.10-12.30 S.B. from London (10.10 Local News)
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5NC GLASGOW 405.4 M.

4.0 Wireless Quartet; Wilson Brought (Short Pianoforte)
5.0 S.B. from London (10.10 Local News)
5.15 S.B. from London (10.10 Local News)
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2BD ABERDEEN. 500 M.

1.45 Afternoon Topics Mrs. Rosemary Laidlaw (Short Pianoforte)
2.0 S.B. from London (10.10 Local News)
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2BE BELFAST. 326.1 M.

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HAVE YOU GOT YOUR OPERA LIBRETTI?

THE fourth of the series of Operas to be broadcast from all stations is to be given on December 10. This time it is to be 'The Barber of Seville.' Listeners are recommended to have a copy of the words of the Opera in front of them when listening to the broadcast. The programme is now arranged so that applicants may have either (1) single copies of the words of 'The Barber of Seville' (or 'Rigoletto,' 'The Bohemian Girl,' and 'Faust,' which have already been broadcast) or (2) the complete series in volume or (3) the remaining parts of the series (including 'The Barber of Seville,' but excluding operas already broadcast) or (4) 6d.

1. Please send me	copy (copies) of the Libretto of 'The Barber of Seville.'
" " "	" " " 'Faust.'
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enclose	pence at the rate of 2d. per copy
2. Application for the complete series (including 'Rigoletto,' 'The Bohemian Girl,' 'Faust,' and 'The Barber of Seville')	
Please send me	copy (copies) of each of the Opera Libretti as published. I enclose P.O. No.
or cheque, value	in payment at the rate of 2s. for the whole series, post free.
3. Application for the remaining nine of the Series (including 'The Barber of Seville')	
Please send me	copy (copies) of each of the remaining nine Libretti of the complete series, I
enclose P.O. No.	or cheque, value in payment at the rate of 1s. 6d. each nine Libretti,
post free.	
PLEASE WRITE IN BLOCK LETTERS	
NAME _____	
ADDRESS _____	

Applications must be marked 'Libretti' on the envelope and sent, together with the remittance, to Broadcast Opera Subscription List, c/o B.B.C., Savoy Hall, London, W.C.2.
Additional names and addresses may be written on a separate sheet of paper, but payment for the additional copies must, of course, be sent with the order. The Libretti will be sent singly as published to each subscriber a few days before each Opera is broadcast.



One of the panels on which the electrical tests are made.

THE TRUTH ABOUT THE TESTS.

Not only do S.T. valves represent the highest level of valve design and manufacture to-day, but whenever or wherever you get an S.T. you know that that particular valve has been approved by John Scott-Taggart, F.Inst.P., A.M.I.E.E.

You take your package home, knowing it has actually been in his own hands, and it is almost as if Scott-Taggart himself were standing by you, confidently waiting for your set to spring into new life as you put his picked valve into your set. If it sounds too good to be true, read the following Statutory Declaration made before a Commissioner for Oaths.

Statutory Declaration.

I, John Scott-Taggart, F.Inst.P., A.M.I.E.E., do hereby declare that the valves manufactured by S.T. Ltd. are of the highest quality and are of the highest standard of performance, and that I have personally tested and approved every valve manufactured by S.T. Ltd. since the date of my appointment as Commissioner for Oaths.

John Scott-Taggart
F.Inst.P., A.M.I.E.E.

which was sworn to in the presence of me, a Commissioner for Oaths, on the 14th day of November, 1938.

A Commissioner for Oaths.

A Championship Winner's Recommendation.

Messrs. S.T. Ltd. have received a letter (open to inspection at our offices) from Mr. R. W. Emerson, the British amateur, who won in the face of world-wide competition the championship at the International Exhibition at Amsterdam. This letter is of extreme interest to *Radio Times* readers because it bears eloquent testimony to S.T. valves, and further, offers readers the opportunity of hearing them for themselves. You cannot do better than follow the advice of the world's leading amateur, and use S.T.'s in your Elstree Six, Selodyne, or other set.

Extract from Mr. Emerson's Letter.

I have been very much interested in the results of the International Exhibition at Amsterdam, and particularly in the success of the British amateur, Mr. R. W. Emerson, who won the championship. I have been very much interested in the results of the International Exhibition at Amsterdam, and particularly in the success of the British amateur, Mr. R. W. Emerson, who won the championship. I have been very much interested in the results of the International Exhibition at Amsterdam, and particularly in the success of the British amateur, Mr. R. W. Emerson, who won the championship.

Cut Here

If you cannot get an S.T. Valve from your local Dealer please use this

ORDER FORM.

All valves will be sent by post insured by us against breakage. C.O.D. orders executed on receipt of postcard.

To Messrs. S.T. Ltd., 2, Melbourne Place, Aldwych, London, W.C.2.

Please forward me, carriage paid, the following valves:

S.T. 21 (H.F.) @ 14	S.T. 41 (H.F. & Det.) @ 14	S.T. 61 (H.F. & Det.) @ 18 6
S.T. 22 (L.F. & Det.) @ 14	S.T. 42 (Power) @ 18 6	S.T. 62 (Power) @ 18 6
S.T. 23 (Power) @ 18 6	S.T. 43 (Super Power) @ 22 6	S.T. 63 (Super Power) @ 22 6

Name

Address



[Christmas in three weeks]

THIS IS THE LISSENOLA LOUD SPEAKING UNIT



13/6 Sold separately or with
LISSENOLA horn complete.

The Challenge:—

Try the LISSENOLA Unit now with the LISSENOLA Horn fitted to it—made in 12" and 14" flares—we challenge comparison of this fine combination against any loud speaker selling at any price up to £20 that means any loud speaker on the market irrespective of price. Yet this LISSENOLA combination will only cost you 31/-. Compare what you pay for an expensive loud speaker with what this fine LISSENOLA combination costs you.

If you do not prefer the LISSENOLA combination to any other loud speaker for tone-quality and volume, your money will be willingly refunded if you ask your dealer within 7 days of purchase.

If you already have a LISSENOLA Unit, now get this handsome factory-made LISSENOLA horn, 12" or 14" flare—GET IT NOW BEFORE CHRISTMAS. If unable to obtain from your dealer send direct, and add 2/- to price to cover part cost of packing and carriage. AND PLEASE MENTION DEALER'S NAME AND ADDRESS.

YOU CAN NOW OBTAIN THE LISSENOLA UNIT COMPLETE WITH FINE HORN or purchase either separately. Any dealer will obtain for you.

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY

Managing Director: Thomas N. Cole

THIS IS THE LISSENOLA HORN



12" flare **13/6** 14" flare **17/6**

Sold separately or with LISSENOLA
Unit complete.



PERFORMANCE WINS—

CURVES, curves, curves, and talk, talk, talk about a transformer, curves and claims and claims and curves—all mean nothing against performance under actual working conditions.

AND WHO ELSE BUT LISSEN HAS THE COURAGE TO GIVE YOU A 7 DAYS' FREE TRIAL OF A TRANSFORMER WHICH HAS REVOLUTIONIZED ALL PREVIOUS IDEAS OF PERFORMANCE AND PRICE—

Who else but LISSEN has removed the last obstacle of price which stood in the way of the widespread use of loud speakers and powerful amplification?

Who else but LISSEN NOW GIVES YOU SUCH A TRANSFORMER AT SUCH A PRICE WHICH AMPLIFIES EVERY TONE, EVERY NOTE, EVERY HARMONIC, EVERY OVERTONE?

Never again be ill advised enough to pay a high price for a transformer—LISSEN has unhesitatingly withdrawn all their own expensive transformers which have been on the market and largely sold for several years past, IN FAVOUR OF THIS NEW LISSEN—A BETTER TRANSFORMER THAN ANY THAT HAVE BEEN BEFORE.

7 DAYS' TEST OFFER.

If within 7 days of purchase you can find a better transformer at any price, take the LISSEN back to your dealer's and get your money back.

Obtainable at any dealers, or direct from factory if any difficulty, post free, but please mention dealer's name and address.

GUARANTEED FOR 12 MONTHS.

Turns ratio 3 to 1.

Resistance ratio 4 to 1.

Use it for 1, 2, or 3 stages L.F. It is suitable for all circuits and all valves you will want to use.

8'6

Let nobody persuade you there is any valve or circuit you cannot use it with—REMEMBER THE 7 DAYS' TEST OFFER.

The unheard of low price for such a high grade master part is made possible by a huge production, special plant, a determination to place big powerful amplifiers within the reach of all who cared to build them, and to our new direct-dealer policy of distribution which cuts out all wholesale profits for your benefit.

LISSEN LTD., 300-320, FRIARS LANE, RICHMOND, SURREY.

Managing Director: Thomas N. Cole.

L 120.

CLEANED ENERGY—

THE energy in the LISSEN New Process Battery is **CLEANED, LIKE FILTERED WATER.** Use it and you find your loud speaker taking on a new, a natural tone, much different from what you have been used to.

The unique new process with the chemical combination by which this LISSEN Battery is made, is secret and known to no other battery maker.

This **UNMATCHED** Battery keeps your loud speaker fresh-voiced till the end of the evening—no other high tension battery can compare with it for loud speaker work.

And in the night it builds up within itself, and you find it night after night

with undiminished readiness yielding that splendid service which, once you have used this LISSEN, will decide you never to risk any other battery.

A LISSEN Battery is always fresh when you get it—and always brimful of new energy.

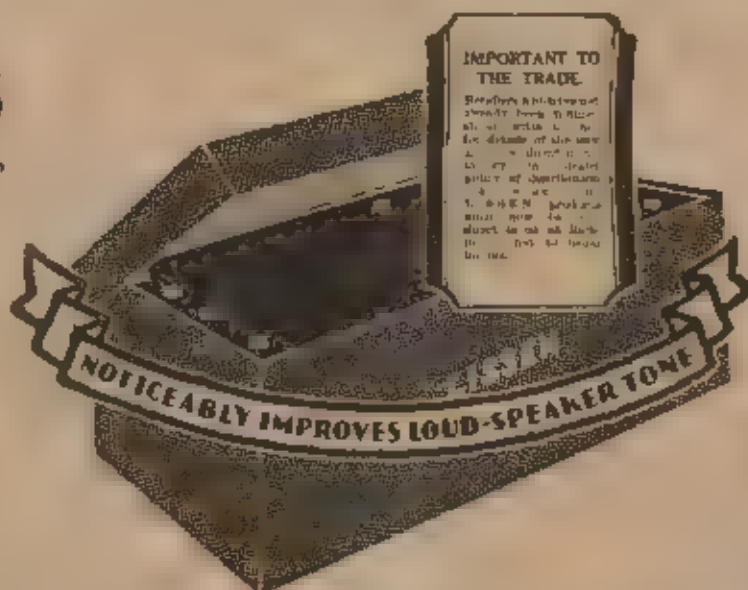
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A one-piece Horn—non-metallic—non-resonating delivering intact all the power and fine tonal qualities of the Lissenola Loud Speaking Unit.

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SOME VALVES ARE VALVES

IT was surprising when the first 'Cosmos' SHORTPATH Valves were put on the market, only some two years ago, the number of letters received from purchasers to whom the S.P. Valves came as a revelation. They could not understand it.

Now, of course, the Valve is well known and in the greatest demand, not brought about by immense sums spent in advertising—relatively speaking, very little money is spent in this direction; the supreme position the 'Cosmos' S.P. Valve has attained is largely due to the generous personal recommendation of the enthusiastic constructor, who, on to a good thing himself, must let his friends into it too.

And how were such revolutionary results obtained? Not by mysterious filaments, though S.P. filaments are of the very best oxide-coated type, nor by extraordinary manufacturing skill or marvellous supervision, although the Metropolitan-Vickers Electrical Co. are recognized throughout the world as setting a very high standard in such matters. No, the secret lies in the discovery of an entirely novel and scientific method of construction, marking the greatest advance in Valve construction since their conception.

SHORTPATH is not merely a name, it means something—namely that this method of construction provides the shortest possible path for the electrons to travel, and it is this that enables such remarkable results to be obtained.

It is a significant fact that at the Manchester Wireless Exhibition, in the £500 Wireless Research Competition, all prize winners in the Four-valve Receiving Set class used 'Cosmos' SHORTPATH Valves.

1st prize winner used 4 'Cosmos' S.P. valves
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'Cosmos' SHORTPATH Valves are and always have been tested dynamically.

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Exide TYPES WH & WJ Some unique features

The ordinary type of accumulator more uses its charge and sulphates so that a full capacity cannot be utilised if the cells be left for any considerable time, especially if they are already partially run down.

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The New Osram 'STEEP SLOPE' Power Valve
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Osram Valves

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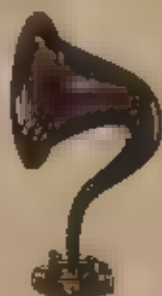
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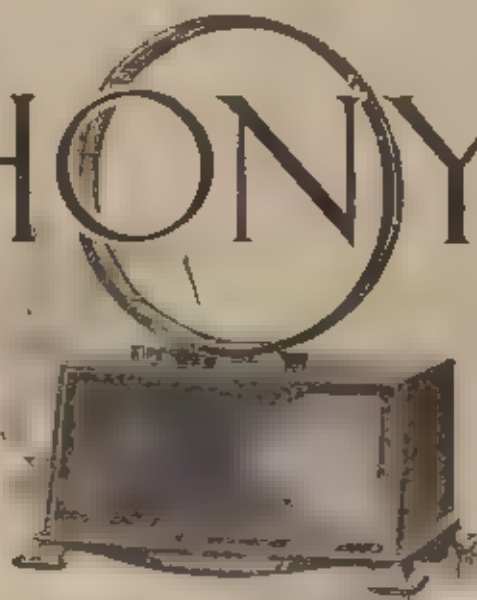
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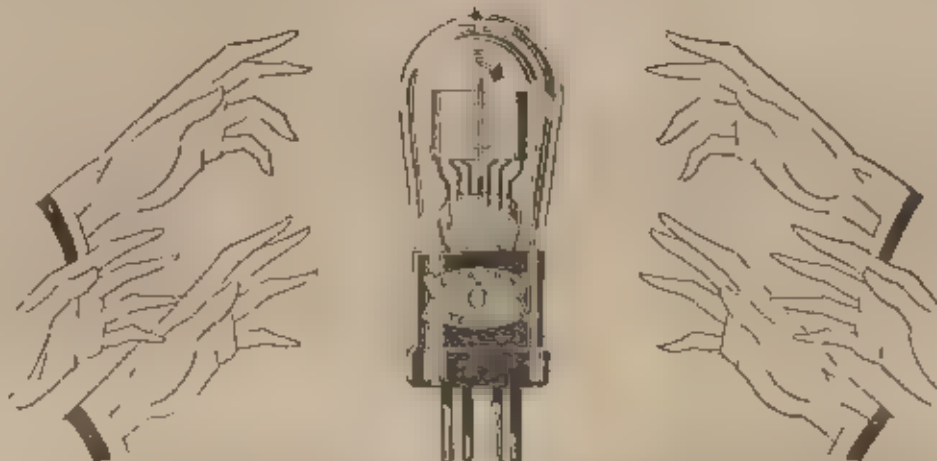
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FELLOWS, PARK ROYAL, N.W.10.

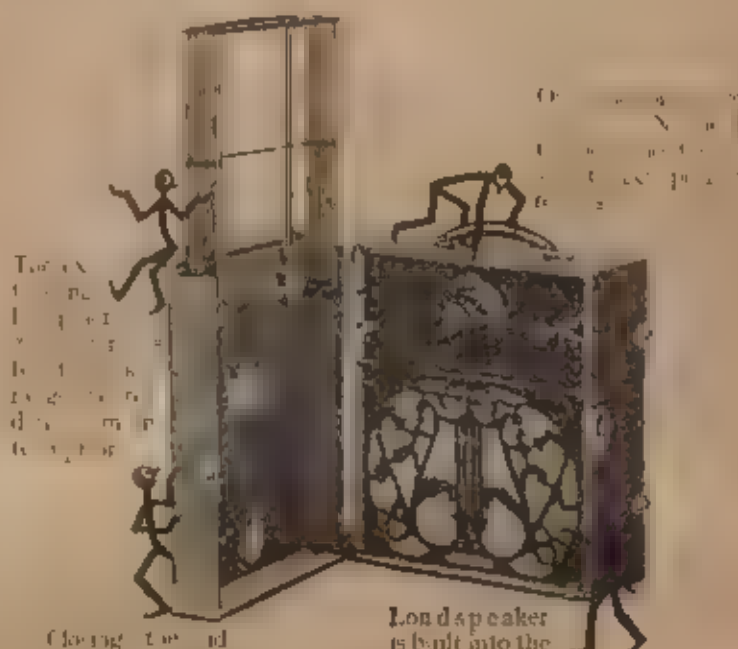
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FELLOWS
48 pp.
Catalogue No. 10,
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Loud speaker
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set. No matter
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turn the volume
up and tune in

A set costs only
£1.10. No extras
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Red Spot
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£6.15.0
COMPLETE

"I am getting beautiful results on this marvellous 2 valve set. Daventry at 220 miles, good Loud Speaker strength."

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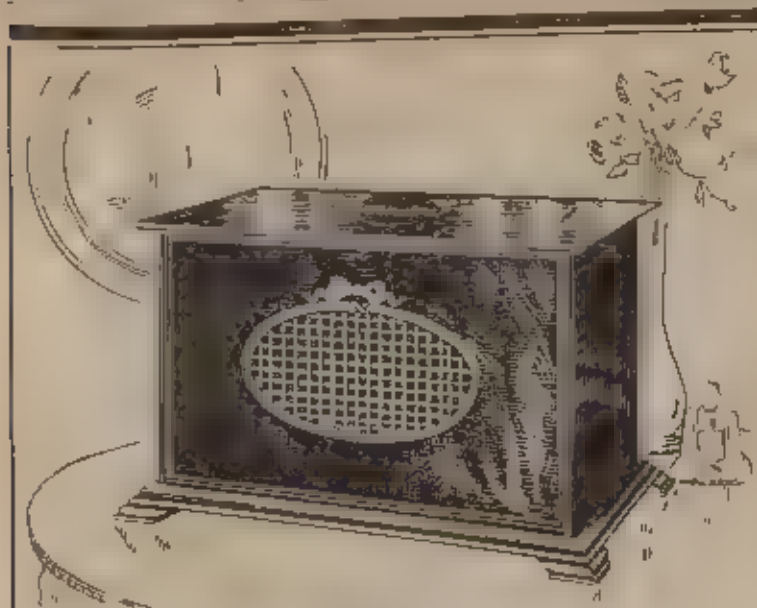
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FELLOWS, PARK ROYAL, N.W.10.

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A NEW LOUD SPEAKER

*Cabinet Type.
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Firstly, its rich tone is unrivalled; second, its unstinted cabinet work in either solid mahogany or oak; third, the neat Florentine bronze grill which gives it distinction, and fourth, its extraordinary low price.

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**BRITAIN'S BEST BROADCASTING SETS
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FELLOWS WIRELESS

Type B Unit for
Alternating Current
£4 - 10 - 0.



HIGH TENSION FROM YOUR ELECTRIC LIGHT

If you have Electric Light, send for a Fellophone H.T. Mains Unit and do away with the expense of renewing exhausted Batteries.

All you have to do is to plug the adaptor into the Mains Unit, connect a lamp holder, switch on, and an exhaustless supply of H.F. current is at your disposal.

Fellophone Mains Units possess, among others, the following advantages:

- 1. ABSOLUTE SAFETY.** An ample margin of safety is provided in these units which completely safeguards them against breakdown. The rate at which they operate is so high that they are safe to handle when working as an H.T. battery.
- 2. LOW COST.** The current consumed by these Units is no more than that taken by a 100 watt light bulb or lamp. They are thus extremely economical and they rapidly save the cost of renewing Batteries.
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- 6. SEVEN DAYS' FREE TRIAL.** You can have a Fellows Mains Unit on seven days' trial by remitting full value. If you are not more than pleased with it, return it to us in good condition and we will promptly refund your full remittance.

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A.C.	D.C.
Type A. (50 volts) - £2 : 10 : 0	Type A. (50 volts) - £2 : 10 : 0
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| No. 1151 | The Ethovnier, complete with Ethovlog and card, etc. | 9/- |
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NEW TYPE FIXED RESISTOR

Fit these to your set and in each with each valve you can then adapt your set for use with any valve you choose, within practical limits.

Supplied in 10 different values from 0.5 ohms to 100 ohms each 1/8

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**IMPROVED
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H.T.
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60 VOLTS
60%**

SUPPLIED FULLY CHARGED



100 Guineas for a Name!

HAVE YOU ENTERED

A Dry Battery has but one life, when it is down it is done. Why not use a CAV H.T. Accumulator which can be re-charged over and over again. It saves in service and, moreover, gives clearer reception with greater volume.

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Competition open to Users of the Accumulator
FIRST PRIZE 100 GUINEAS
SECOND PRIZE 25 GUINEAS
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FIFTH PRIZE 2 GUINEAS
SIXTH PRIZE 1 GUINEA
SEVENTH PRIZE 10 SHILLINGS
EIGHTH PRIZE 5 SHILLINGS
NINTH PRIZE 2 SHILLINGS
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AMPLE TIME
FOR YOU TO MAKE A
Splendid WIRELESS SET
FOR CHRISTMAS!



The Saxon Guide to Wireless is a book which will enable you to make a wireless set of any type without the aid of a professional engineer. It is the only book of its kind which gives you the full details of the construction of every part of the set, and the full details of the wiring of every part of the set. It is the only book of its kind which gives you the full details of the construction of every part of the set, and the full details of the wiring of every part of the set.

FULL INSTRUCTIONS WITH CLEAR WIRING DIAGRAMS are given for making SUPER BATTERY CRISTAL SETS, LOCAL AM DETECTION RECEIVERS, SINGLE VALVE SETS, ONE AND TWO VALVE AMPLIFIERS, TWO THREE AND FOUR VALVE TUNED AND UN-TUNED RECEIVERS, AND THE VERY LATEST TYPE OF FIVE VALVE RESISTANCE CAPACITY RECEIVER.

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FROM
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They Last!

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TYPE B (Half-Watt Type).

Volts and Power

Watts	24 V	40 V	100 V	125 V	150 V	250 V
30		10				
40		15		10		
60		20		15		
100			20			
100				20		

TYPE A (Vacuum Type).

Watts	24 V	100 V	125 V	150 V	250 V
10					
20					
30		2		14	
40		2		4	

Usage and packing 1 and 2 lamps 6d., 3, 4, 5 or 6 lamps 9d.

N.B.—Kindly state the type, watts and exact voltage as shown on your electric meter of the lamps you require. If you wish your representative address covered as above, please enclose every Fellow's Lamp in a letter.

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FELLOWS WIRELESS



Better value than this simply does not exist.

THE VOLUTONE - 45/-

(Carriage forward)

A really handsome tulip size loud speaker giving rich, natural reproduction of all notes of the large horn. It stands 24 inches high, has an adjustment for controlling volume, and makes a big addition to the most expensive set.

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CATALOGUE
No 4
FREE

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NOTICE TO BENNETT COLLEGE STUDENTS

[illegible]

The following table shows the results of the regression analysis for the dependent variable "Number of children per woman". The independent variables are "Age at first marriage", "Education level", "Income level", and "Urban/rural residence".

Variable	Coefficient	t-statistic
Age at first marriage	-0.05	-1.2
Education level	0.12	1.8
Income level	0.08	1.5
Urban/rural residence	-0.15	-2.1

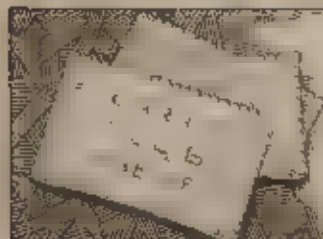
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Learn to Play JAZZ!

It's not like I'm the Prince & in the end all become
a great day. [1: 10: 10]

Billy Mayerl

the 10th day of the month of the year of the
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EVERY LOUDSPEAKER
DESERVES MULLARD
MASTER VALVES

—Ask for—
Mullard P.M. Power Valves.

There are many links in the chain

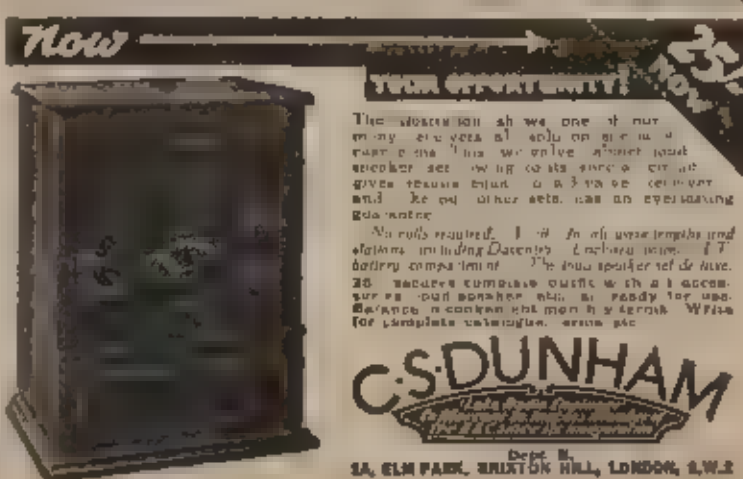
from the microphone in the studio to the loud speaker in your home. There are many transformations—each with its possibilities for interference and distortion. Your aerial circuit, your receiver, your batteries, your valves and your loud speaker—each may contribute its share.

See that your aenal circuit is perfect, have a really good receiver, be sure that your battenes are reliable, have an Ampion Loud Speaker, and, above all, have the right kind of valve.

AMPLION VALVES

are specially designed by the manufacturers of the world famous Amphion Loud Speakers, with the object of producing

Better Radio Reproduction



TO ALL PIANISTS AND ORGANISTS

Mr. Foort, who broadcasts every week an organ recital from B.L.O., is one of my valued pupils and writes me as follows—

New Gallery Cinema,
Regent Street, W.1.
August 29th, 1936

Dear Mr. Macdonald Smith,

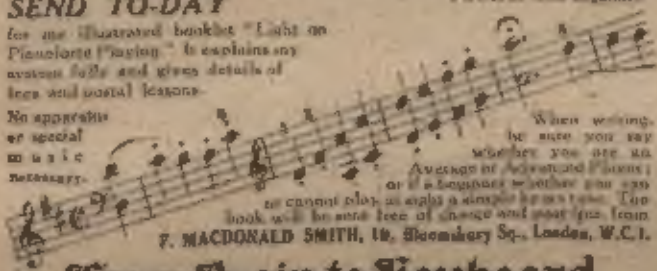
I take this opportunity of letting you know that I am continuing to use your System with the finest results, and as my professional work keeps me so busy that there is little opportunity to practice, I find it of the greatest value. The exercises alone save many weary hours of keyboard work, enabling me to get flexibility and finger-control far more easily and efficiently than by the out-of-date method of scales, arpeggios, etc. I recommend your System to beginners and advanced players alike whenever occasion arises.

Yours sincerely,
REGINALD FOORT,
F.R.C.O. (Solo Organist).

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for the illustrated booklet "Light on Pianoforte Playing." It explains my system fully and gives details of free and postal lessons.

No apparatus
or special
music
necessary.



When writing, be sure you say whether you are an Average or Advanced Player, or a beginner, so that you can be sent the right book. The book will be sent free of charge and post free from
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From Brain to Keyboard

Macdonald Smith's System of Pianoforte Playing



THE DEPOSIT

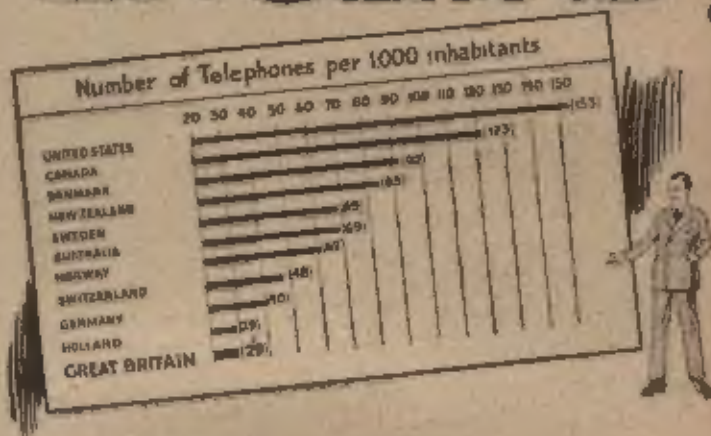
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At last we have found the very house we have been looking for—and we have secured it. There was no difficulty about the deposit—thanks to Savings Certificates. Week by week for several years we had been putting aside all we could spare to buy them. Now, of course, we are keener than ever!

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You can buy Savings Certificates in single documents representing 1, 5, 10, 25, 50 and 100 Certificates, costing 16s., 24s., 28s., 29s., 24s. and 28s. respectively. There is a profit of 50% on Savings Certificates held for the full period of ten years, or Certificates can be cashed at any time with all interest accrued to date. Savings Associations, Post Offices and Banks sell them.

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THE above chart graphically depicts the astonishing fact that no less than nine other countries possess more telephones, per 1,000 of population, than we do.

RING UP, ENGLAND! SAY IT BY TELEPHONE!

In the cause of national progress and efficiency; as a means of convenient and rapid interchange of messages, orders or greetings; for instant use in emergencies, **INSTALL THE 'PHONE IN YOUR HOME.**

THE TELEPHONE COSTS:

NOTHING . . . to instal.
NOTHING . . . for the calls you receive.
A PENNY . . . for each local call you make.
2/6 (or less) . . . per week for rental.

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Write or telephone for the Free Booklet which explains how to get the Telephone into your Home.

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NO HOME IS COMPLETE
WITHOUT WIRELESS—
AND THE TELEPHONE.





Heat —the Destroyer

WITHIN every valve lurks the grim spectre of heat. Sometimes—as in the case of a bright emitter—he completes his deadly work speedily. The frequent stretching and contracting when the current is turned on. The crystallisation of the metal due to the filament being incandescent. These are his two favourite avenues of attack.

Not even Dull Emitters are not free from his insidious onslaughts. Quite a number work at a comparatively high temperature and the fragile filaments fall easy victims.

There is one valve however, which bids him do his worst. The Cossor with its Kalenised filament. Because not even a suspicion of a glow is visible when the

Cossor bids him do his worst

new Cossor Point One is working you have direct evidence that the harmful effect of heat has at last been countered. After 2,000 hours of continuous use the Cossor Kalenised filament is as supple and as pliable as on the day it was first made. This is equivalent to two years of ordinary wear and tear.

The Valve with the Kalenised filament

TYPES AND PRICES

No. 2110. With Black Bead. An ideal super-sensitive detector. Consumption 1 amp. at 1.8 volts 14/-
No. 2110H. With Red Bead. Pre-eminent among H.F. valves. Consumption 1 amp. at 1.8 volts 14/-
The new Cossor Starter Two
No. 2115P. With Green Bead. For Power Valve use. Ideal for Super-Aut. Consumption .33 amp. at 1.8 volts 18/6

Small wonder that tens of thousands of wireless enthusiasts are turning to this long-life valve as a means of cutting down the cost of Radio. For the Cossor Point One in addition to giving an exceptionally long service—consumes only one-tenth of an ampere. Seven of them take less current than one bright emitter. While its electron emission is so intense and the user obtains such a wonderful wealth of power and richness of tone that Broadcasting takes on a new standard of performance.

See your Dealer about these new valves without delay—they will improve any Receiver.

Cossor Point One

Cossor Slogan Competition, Manchester Evening Chronicle Wireless Exhibition.

A very large number of entries were received for this 12th Competition. The winner of the first prize (£25) is Miss Ethel E. Bently, 10, Canby Street, Salford, Manchester. Consolation prizes of Tenner Two Valves have been awarded to J. Cunningham, 21, Westgate School, Chester; J. C. Everett, 13, Marley Road, Levenshulme, Manchester; J. Harrison, 4th, Linley Grove, Walsingham, Norfolk; Mrs. E. McIlroy, 11, Foster Street, Oldham; W. M. McIlroy, 113, Rother Street, Liverpool; J. Harrison, 4, Grove Lane, Hale, Altrincham, Cheshire.

Issued by A. C. Cossor Ltd., Highgate Lane, London, N.1.

G. A. Cossor.

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MARCONI

THE NEW POWER VALVE

D.E.P. 215



PRICE
18/6

Write for the Marconi Valve Literature—containing detailed particulars of the D.E.P. 215 and other types.

MARCONI POWER VALVE
TYPE D.E.P. 215
for 2-Volt Accumulators.

Fil. Volts " " 2.0 max.
Fil. Current " " 0.15 amps.
Anode Volts " " 120 max.
Amplification Factor " " 6.25
Impedance " " 6250 ohms.

AN ENTIRELY NEW type of Dull Emitter Power Valve combining outstanding performance with economy in operation.

The D.E.P. 215 is for use in the last stages of Receivers or Amplifiers operating from a two-volt accumulator.

It embodies just those characteristics which combine to make the ideal power valve:—

MAJESTIC VOLUME,
CRYSTAL-CLEAR TONE,
LONG LIFE and
VERY LOW CURRENT CONSUMPTION.

The filament is exceptionally robust and rigid, and has a large emission surface.

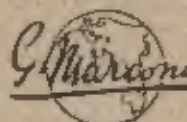
Type D.E.P. 215, used with the correct H.T. and grid bias voltage recommended in the accompanying table will handle great volume with a purity of reproduction hitherto unobtainable.

	Marconi Valve Type.	Grid Bias.	Filament.		Grid Bias Volts.	High Tension.		Low Tension Battery Supply.
			Volts.	Amps.		Volts.	M. Amps.	
Two Valve Set	D.E.P. 215	Det.	1.5	0.15	+2	50	0.5	Two-volt Accumulator
	D.E.P. 215	L.F.	1.5	0.15	-9	120	4.0	
Three Valve Set	D.E.P. 215	Det.	1.5	0.15	+2	50	1.0	
	D.E.P. 215	I.F.	1.5	0.15	-3	60	2.5	
	D.E.P. 215	A.L.F.	1.5	0.15	-9	120	4.0	
Four Valve Set	D.E.P. 215	H.F.	1.5	0.15	0	60	0.5	
	D.E.P. 215	Det.	1.5	0.15	+2	60	1.0	
	D.E.P. 215	I.F.	1.5	0.15	-3	60	2.5	
	D.E.P. 215	A.L.F.	1.5	0.15	-9	120	4.0	

Marconi Type D.E.R. or other 2-volt valves are also suitable for the high frequency, detector or first low frequency stages.

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THE NEWEST RADIO TRIUMPH